



MEL BAY PRESENTS
LATIN AMERICAN
THUMPET MUSIC
BY GABRIEL ROSATI



MB95601BC
\$15.00



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Intermediate to Advanced Level

BY GABRIEL ROSATI

LATIN AMERICAN
TRUMPET MUSIC

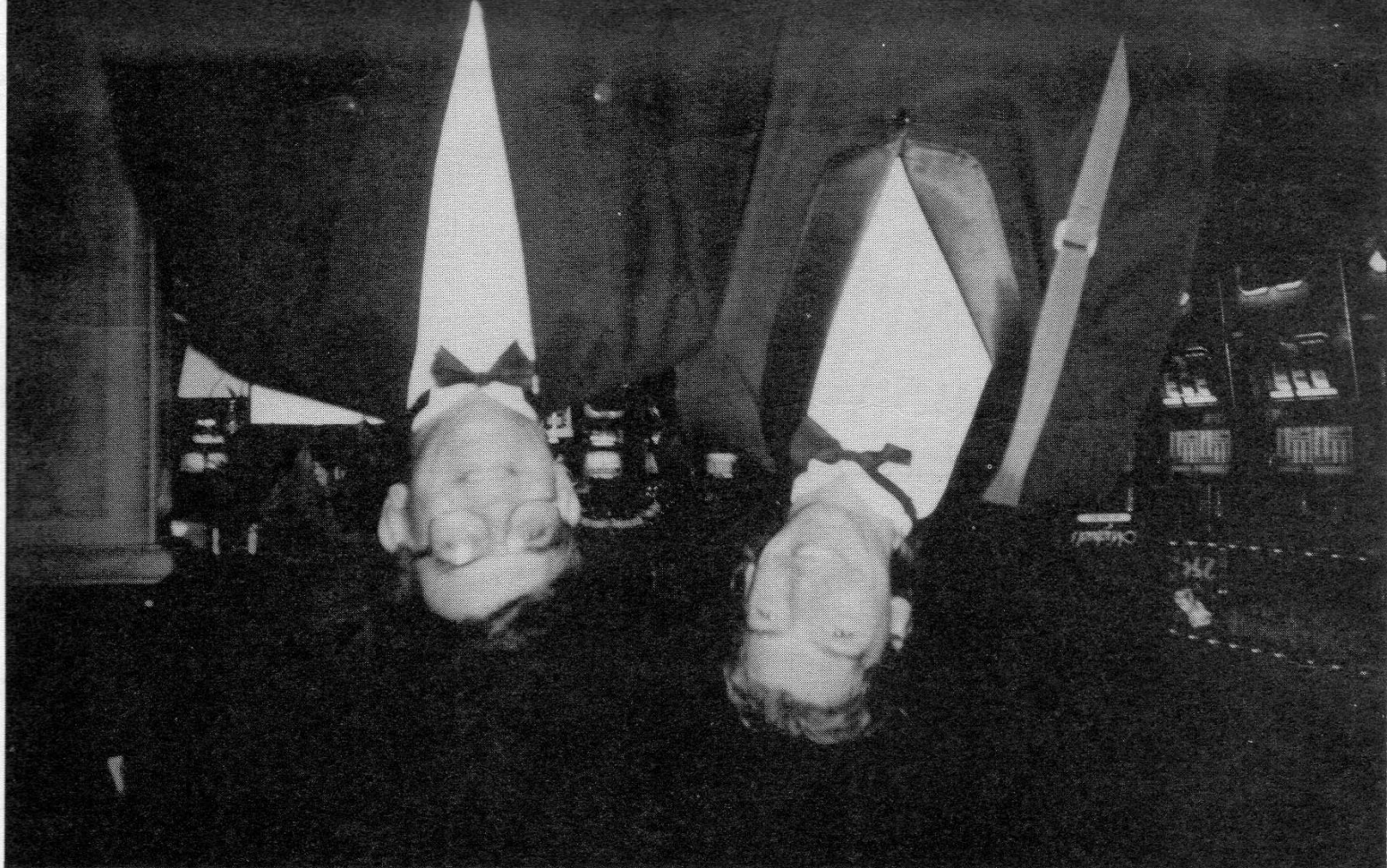
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The book is also dedicated to all those who still have the sensitivity, the richness of soul, to cry -- when alone on a seashore just looking at the ocean, with the breeze and ... memories.

"Memories are more important than life itself..."

Federico Fellini

I thank God, my parents Peppino and Anna Maria, and my sister Titti for making me the way I am, giving me all of themselves. And my woman Rica for her love and support. I am proud of my roots, but also very grateful to the United States of America, the land of opportunities!



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About the Author



Gabriel "Oscar" Rosati was born and raised in Italy. He is part Brazilian. Gabriel began the trumpet at the age of seven. At 12 he was accepted in the Italian National Conservatory of Music. There he completed all the academic courses at the age of 17, receiving degrees in trumpet, trombone, solfeggio, theory, harmony and music history. At the same time, he graduated in psychology, philosophy, pedagogy and arts.

Gabriel studied and worked as a jazz musician at the Italian National TV and performed on many live broadcasts. He has recorded and performed throughout Europe with his own ensemble called, "Salsa Connection." Relocated in the U.S.A. during 1990, Gabriel has performed and recorded for the video *Durumba* by Gerardo, written the soundtrack for the French movie *The Room of the Words* directed by Martin Brochard, and worked with such names as Santana, San Francisco All Star Big Band, Malo, Claudio Roditi, Chet Baker, Cici Santucci (Gato Barbieri's trumpeter), Elsa Soarez, Tuca Camargo.

Gabriel has played with many of the greats in the field of Latin music and jazz. He has dedicated all of his life to the development of his art and in his words, "Because of stamina courage, talent and the Lord's help, I have traveled all over the world absorbing as much as I could."

Introduction

This book is applicable to the intermediate level trumpet student or to the professional. Like any tool and like all methods, you should find something interesting, new, innovative or perhaps even obvious that you have not yet discovered. Give yourself time, experience, dig into the content and always search for new ways to use the material presented. When possible, play with as many musicians as you can in as wide a variety of settings as possible.

This book is a realization of a personal dream. For many years, I felt bored and frustrated by many of the methods and books I studied. In this book I have tried to give you everything that I diligently tried to find.

Credits

The realization of this project has been possible thanks to the real understanding and friendship of a group of professional people: Anthony Commisso's Accurate Sequencing Studio, Las Vegas, NV, for the recording of all the songs on the Compact Disc and for his dedication and artistic participation as programmer, sound engineer, and especially soloist.

The pictures are by the photographer Kenny Lipton, and all the illustrations by Ladislav Novotny of Studio "M" Models, Las Vegas, NV.

Many technical parts of this Method were learned from some beautiful players and teachers: Pierre Thibaud, John Wallace, John Coppola, Louis Valisán, David Hardiman, Gene White, Bo Nilsson, and Cici Santucci. I learned most of the breathing and embouchure techniques from one of the greatest teachers and trumpet players alive, Bobby Shaw.

I also respect and thank with devotion all the "Latino" musicians I've met and worked with, for helping me be happy and specialized in this matter. These include Santana, Claudio Roditi, Sergio Alberti, Celia Malheiros, Narciso "el boniato," Fernando Lechuga, Cici Santucci, Pino Daniele, Roland Ricautre, Julius Melendez, Marcos Santos, Roberto de Oliveira, Pedrinho da Silva Ferreira, Richard Segovia, Elisa Soares, Luis Paz, Don Menza, Chico, Micki Alvarado, Arselio Garcia, Louis Valisán, Roberto Casanova, Carlos Andrades Nestor, Merritt Ricardo, Roland Leone, Stan Mark, James Senese, Gustavo Perez, Danilo Perez, Lello Scassa, David Hardiman, Hilton Ruiz, Rebeca Mauleón, Michael Pluznick, Mike Felice, Pete and Conte Candoli, David Reyes, Cocho Arbe, Dario Caballero, Gary Meck, Carl Fontana, etc.

The musicians who participated in the recording:

Gabriel "Oscar" Rosati, trumpet, fluegelhorn, valve trombone, French horn, voice, composer and arranger. Studied music at the age of seven. Played in various symphonic orchestras and army bands in Italy. Has performed with such Latino greats as Jorge Santana, Malo Tierra, the Latin All-stars, Elisa Soares, Viva Brazil, Gerardo, and many others.

Anthony Commisso, keyboards, synthesizer, piano, sequencer programming. Started his musical career at the age of eight. Played piano and keyboard with many rock groups in the '60's. Later developed an intense interest in Latin music. For the last 13 years has become a popular music producer in Las Vegas.

Narciso Montero "el Boniato," voice, congas, tymbales, and percussion. Born and raised in Cuba. Performed for 40 years as a professional singer, composer and percussionist. Toured the world with Pantaleon and Perez Prado.

Roland Leone, acoustic, semi-acoustic and electric guitars. Virtuoso jazz guitarist from Baltimore with Latin influences in his style. Has played and toured with such names as Liza Minnelli, Carl Fontana, Jack Montrose, Don Menza, Gus Mancuso and the Latin Allstars. Has transcribed a variety of Joe Pass jazz guitar solo books for Mel Bay Publications.

Rick Morano, tenor sax and flute. Originally from Philadelphia. Has performed with a variety of Latin and jazz bands. He is a tester for Buffet Co. Instruments.

Rica, female voices and percussionist. A multi-talented professional dancer, singer and percussionist from California. She performed for Sergio Mendez, Voz do Brazil and the Brazilian All-stars.

Also special thanks to the following people:

Merritt Ricardo, Brazilian percussionist who toured with the Brazilian Oba-Oba, Tina Turner....

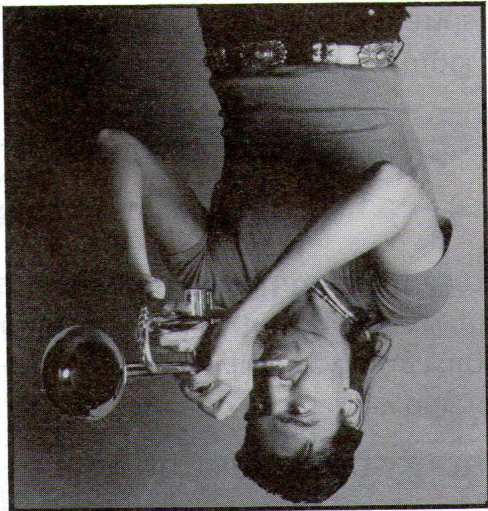
Sergio Alberti, Italian "Mexican" friend of mine, singer, pianist and trumpeter with his own show, Lemon Merengue.

Mickey Alvarado, Puerto Rican percussionist and drummer. Formerly with the Chuck Mangione band.

Arnold Duprey, steel drummer from Trinidad. Expert in Caribbean music.

Chapter One

It is important to learn to bring out the best of your own ability under any circumstance. Relax. Dont worry about anything or anybody. Just concentrate on the music you want to



As a first step in practice, try to always play, conserving as much energy as possible. You need to experiment to find the perfect balance point on the embouchure. Also, find a system of breathing that works for you.

To play a brass instrument it takes much dedication, stamina and physical energy. You must take care of your body quite well if you are planning a high level, successful long career. I recommend various forms of exercise such as running, jogging, body building, swimming, etc. It is also important to center on a drug-free, no-smoking lifestyle in order to maintain your peak ability for a long period of time.

The following three examples are to test your capacity of performance in one breath:



These are just a few suggested ideas to try. It is very important to make the horn feel easy and comfortable. You should feel that you have a sizable reserve of energy.

The circular breathing system, explained later, will be a tremendous help to you. For now, remember that Latin American music is very physical and involves an extremely high energy level.

Comments on Contemporary Brass Technique

The trumpet continues to break new barriers, especially in regard to range and endurance. There are many performers today who are doing things that were considered absolutely impossible 25 years ago. In addition, the competition is tougher than ever before. Here are the important roots for you to continue to pay attention to and to explore:

- 1) Breathing System
- 2) Embouchure
- 3) Practicing

To become an experienced Latin trumpet player takes more dedication than many other styles. This is due to the extremely intense demands made on the trumpeter due to the high energy level of the music. Latin American music is growing and is an extremely exciting, vibrant style. Always remember to make sure that your sound is large and full. Give a lot of thought to range, agility, power, endurance and the lyrical qualities of your instrument.

Breathing System

The concept of breathing is extremely important. It is also very challenging. In many cases, trumpet players use too much stress in order to play loud or high. Try to use as little stress as possible in relation to the notes you actually are going to play.

If you are going to play a third trumpet part in a symphony, for example, a typical Mozart score might have a range like this:



It takes the same quantity and pressure of air to blow on some hot soup as trying to play the above part. It's that simple to think of. Overblowing is the prime problem for trumpet players.

If you are playing a highly technical staccato part with a middle range, like this Arban exam

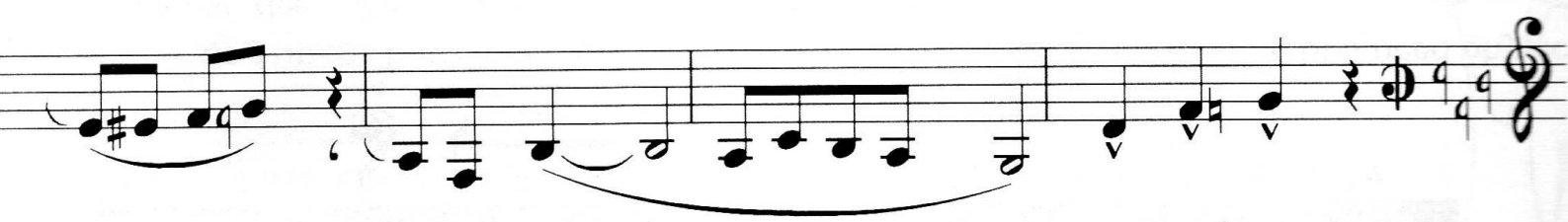


When you approach a jazz solo line, utilizing a middle register, take a big breath just like

and do before getting into a hot tub!



Again, if you want to play a loud, brilliant lead trumpet part in a band such as that of Maynard Ferguson, you must really have your breathing and stress reduction concepts mastered.



A musical phrase like the following is even more difficult to play if you are not on top of

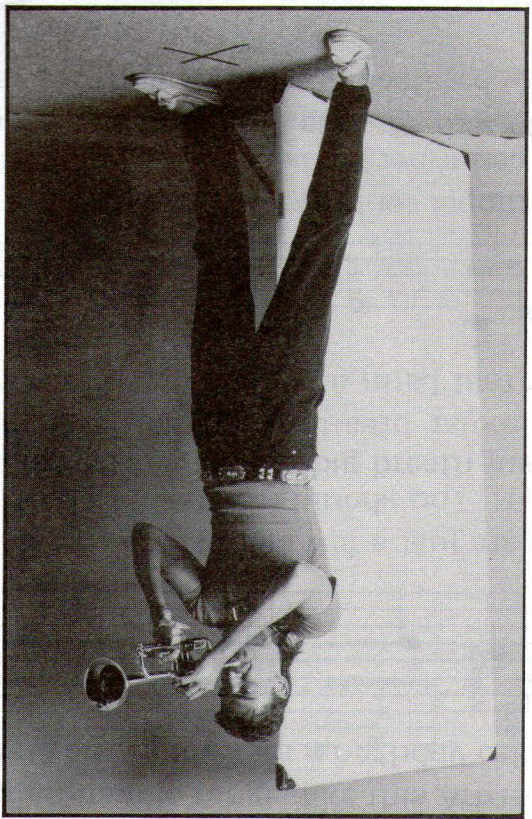
breathing aspects of your instrument.



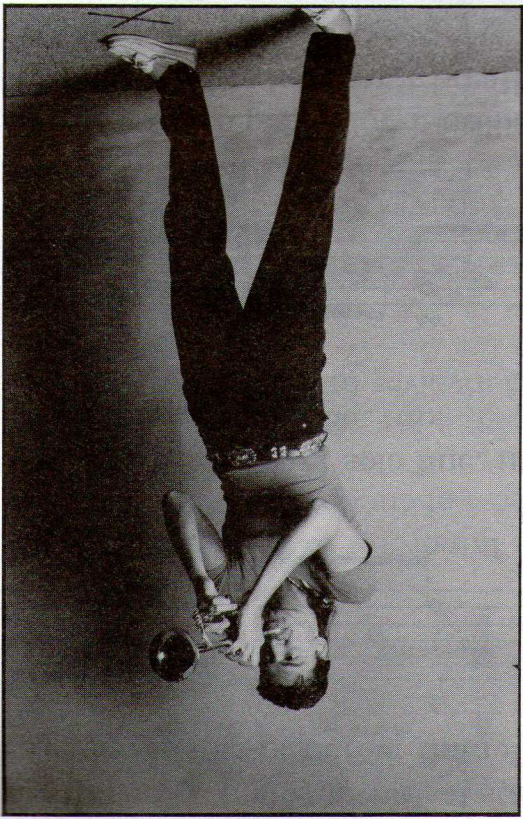
Of course it is essential to achieve a fat, powerful sound and to be able to play rapid passages at flexibility and stable pitch. The "gasoline" needed to drive your musical "Ferrari" is your breath control. If all of your technical components are well assimilated with the right breathing system, you will be able to perform for hours on end at a high professional level.

I like to practice or play at home with tennis balls under my arms. I try to stand mostly straight in a corner of a wall. Keep your feet usually at the same distance. Your head should look straight at your eyes on some object such as a mirror. Keep your shoulders relaxed and distribute the weight on both legs. Try to hold your horn with as little feeling of pressure as possible. Don't hold the ground and don't hold it in an unnatural position too high in the air. (See photos on page 7) Before taking a breath, try to feel a balance between the left and right sides of your body. Try to avoid any tension.

First: On the wall



Then: Without, naturally



Practice picking up the horn, positioning yourself correctly, feeling relaxed and balanced physically and taking a slow, deep, full breath.

Superficial Practicing

This is an unusual name for a concept as important as practice. What I mean by this is to practice frequently in short, but meaningful, sessions. In other words, don't concern yourself too much about the numerous fine points of trumpet performance each time you practice. Instead, blow naturally and often. You want playing the trumpet to seem like a natural extension of your body.

Now a word about deep breath techniques needed for high and loud notes. This is extremely important for Salsa, Mambo, Latin-Rock. You will need to produce a very fast stream of air without putting too much stress on your lips, facial muscles, teeth, neck muscles, or anything else. The notes are going to be produced by the volume of the stream of air, not by any massive physical contortion. To take the right type of breath takes practice. It is not easy. It involves (1) how and where to inhale, (2) where the air is stored, (3) how to stabilize and hold the air while you are getting ready to blow the note, and (4) what quantity of air stream to produce. As a general rule, use the same quantity and speed of air breathing in as exhaling. In other words, if you are coming up to a part which requires a high G, breathe in just as quickly and as long as it will take to blow out in order to produce that note.

Take a look at the drawings on page 11:

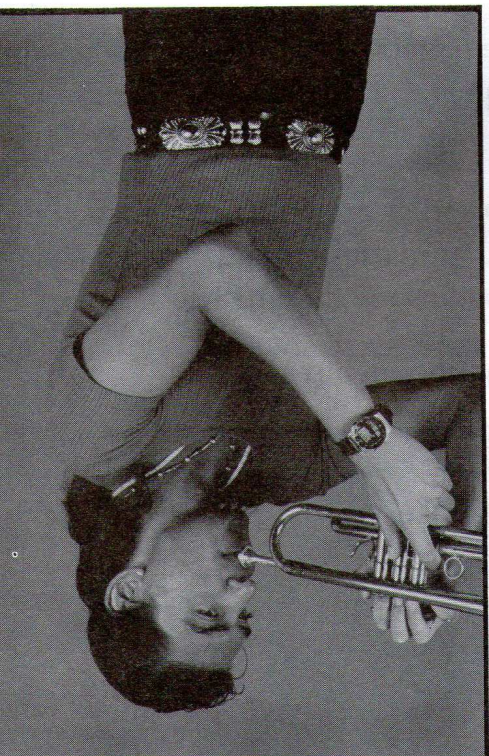
Inhaling Through Nose



Through Mouth



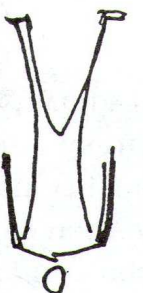
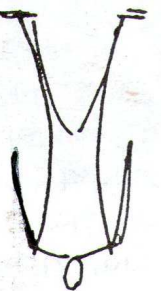
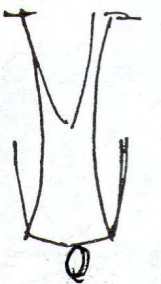
Both



like an air compressor!

It sounds odd, but when you think about it, your body, while playing the trumpet, really works just

Normal
Position



Inhalation
Speed

9



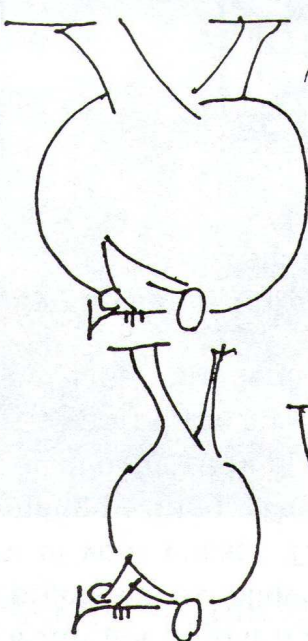
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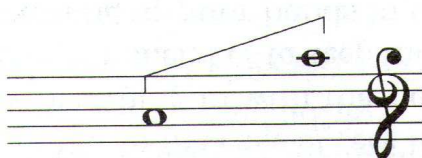
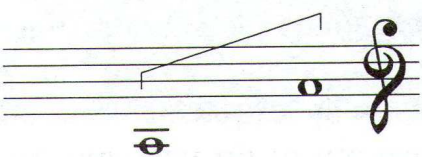
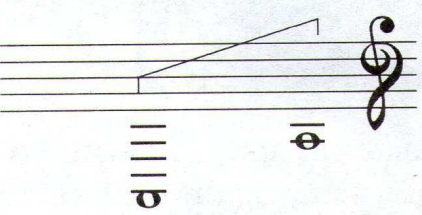
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Ready?
Grip



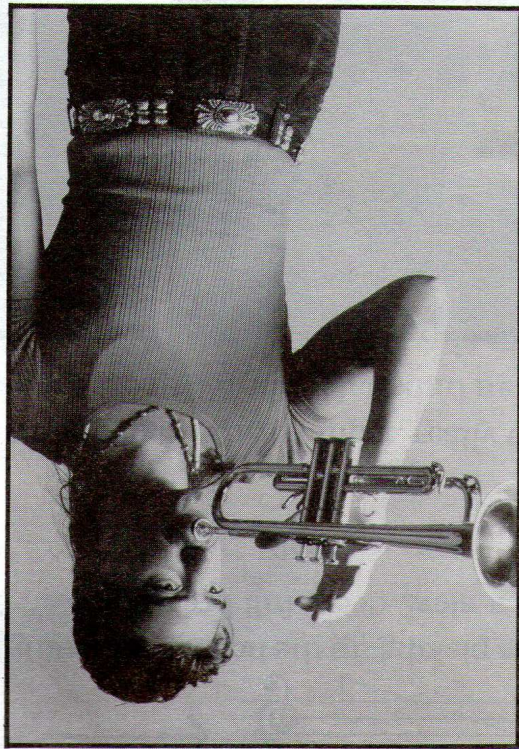
Blow!



Look at the photos on page 11. Earlier I referred to the concept of "where to breathe." What I mean by that is this, when playing in a low range with soft volume, it is just fine to use your nose. When you play in the middle range and utilize volume of MF through "forte," you will want to use your mouth. In the case of very high and powerful notes, use both the nose and the mouth (you will start by breathing in with the nose and then take in an additional stream of air through your mouth). Always remember to keep the embouchure position while you are breathing in just as though you were warming up your hands in cold weather.

Where we store the air is also very important and it just makes common sense. In order to take a big breath, many experts believe that the process is as follows. First, you will fill up the bottom of your stomach up to the back and the front of your chest. Then your shoulders finally relax and compress everything in a lower, natural gripping position. Then release the stream of air. In many cases, when you begin working with your stream of air, it happens that the air is just too slow or too fast or there is not enough "grip" or capacity to control the air. Thus, much of the power of the air is wasted. Keep practicing it. It is kind of like jogging. Suddenly, it will come naturally.

Another helpful habit is to practice setting your embouchure on the mouthpiece of the trumpet and to breathe in and out naturally without playing. This helps stabilize the positioning of the trumpet on your mouth. Study the following pictures:



Set the embouchure



Then: Blow in and out, relaxed

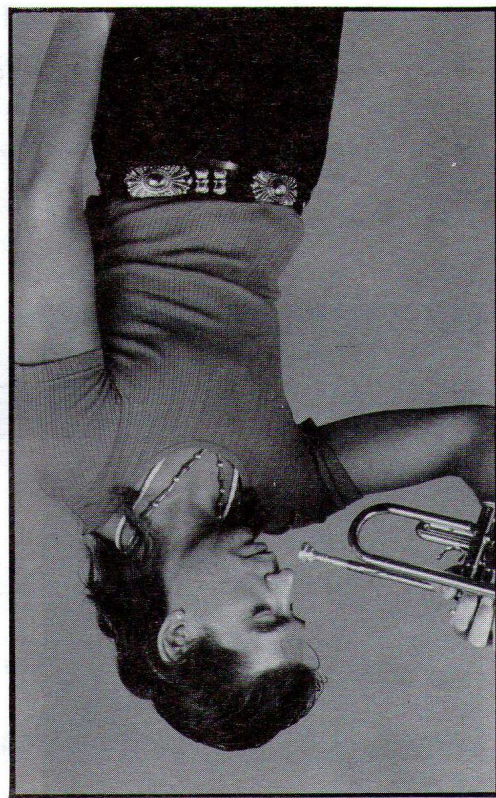
Holding or gripping the mass of air prior to playing the note should be similar to the process utilized by an athlete before undertaking some sudden athletic event (think of a boxer before a powerful punch or a kicker before a powerful kick or perhaps a running back in football before a quick, powerful sprint).

Remember, even with perfect breathing techniques, we still need to concentrate on our positioning and keeping our muscles relaxed and ready in order to achieve our goals of note production, range and sound.

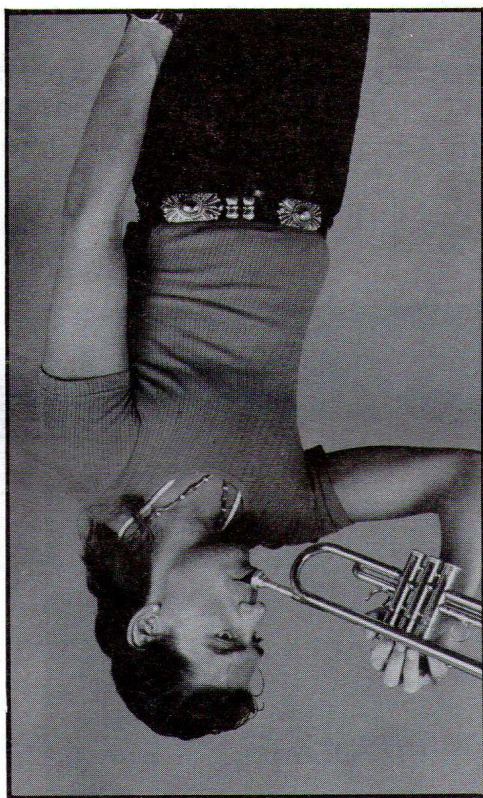
It is also helpful to discuss the actual production of the sound. Actually, the precise instant that the music emerges from the horn is always right after the tongue movement or just as the air has

Practical Photographic Examples Showing the Right Breathing Steps

pushed up. Thus, we have a concept of timing, synchronization, which needs to be considered. Did you ever miss a note or have a note just not come out right when there was apparently no problem with your breathing? In many cases, it was just a matter of timing and synchronization. Remember to start practicing your breath control and begin playing notes at the same time. Put the horn down, pick it up again frequently and try again and again. Practice this as many times as you can. Don't rush it. Be relaxed, be precise, take your time.



A



B



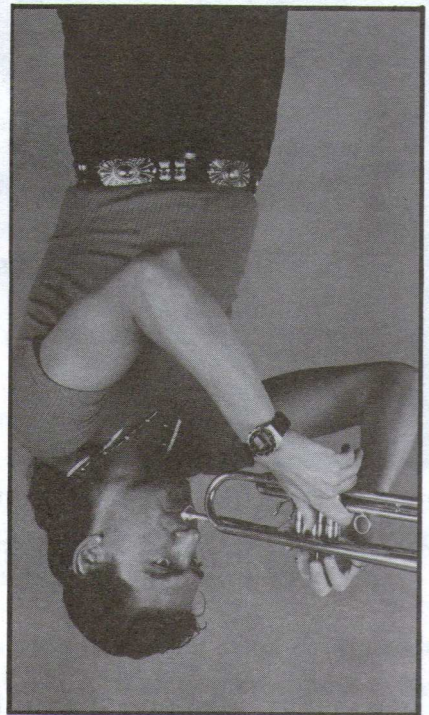
C

Here is the quick sequence shown in the photos above and on the next page:

- Get ready and exhale all air stored in your lungs.
- Start setting the top of the mouthpiece on your lips. Inhale from the bottom/back of your abdominal region.
- Set the bottom lips on the embouchure and keep inhaling. Keep the upper chest up and the shoulders apart.
- Get back down into the natural position around the shoulders. Adjust the rest of the muscles around the mouthpiece.
- Grip. Hold all the air power down in the lower part of the lungs. Relax.
- Blow.

Remember to make this progression seem as natural as possible. Avoid tension. Relax. Don't overbreathe. Focus on each step, then slowly develop the normal breathing habit (it is a good idea to practice this process while jogging, running or swimming). Also, the above breathing technique is not

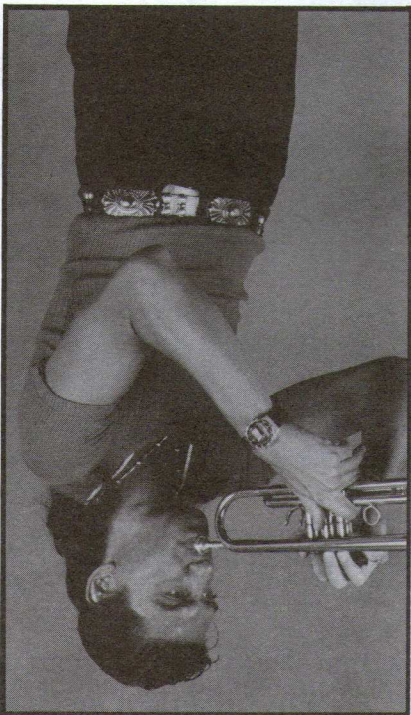
always necessary. You need to use something like it when you are approaching a high-range, powerful, high-stress type of trumpet part.



D



E



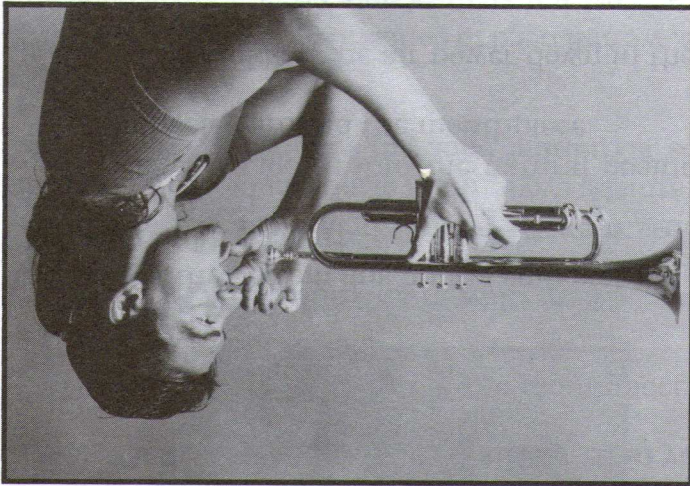
F

Where to Position the Stream of Air

In my opinion, the stream of air needs to project in a straight-ahead manner. Keep the horn up. Hold most of the facial structure intact and remember to have your top and bottom teeth in line. Your mouth should feel wide open while you are projecting this stream of air.



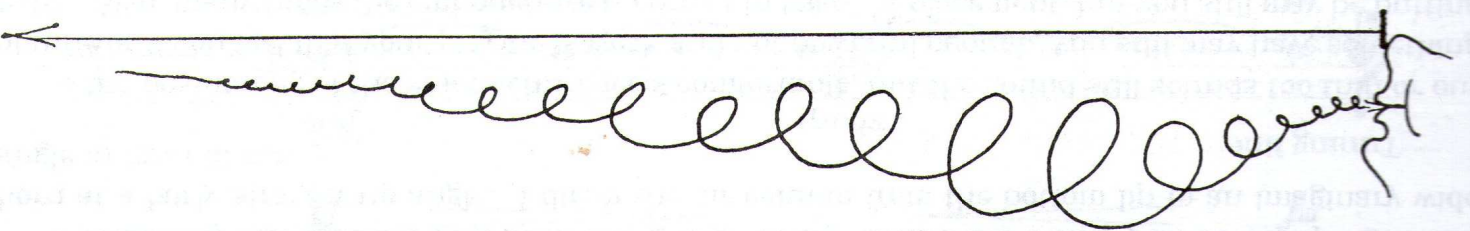
Blow



Check

This wide open facial approach will help to always get a warm, fat sound on the trumpet regardless of the range in which you are performing. Remember that the quantity of air to be used changes at all times depending on the volume, range, style, technique, etc., required.

The following graphic pictures a typical range of air production:



The following exercises are important in learning to produce a usable stream of air:

staccato

legato

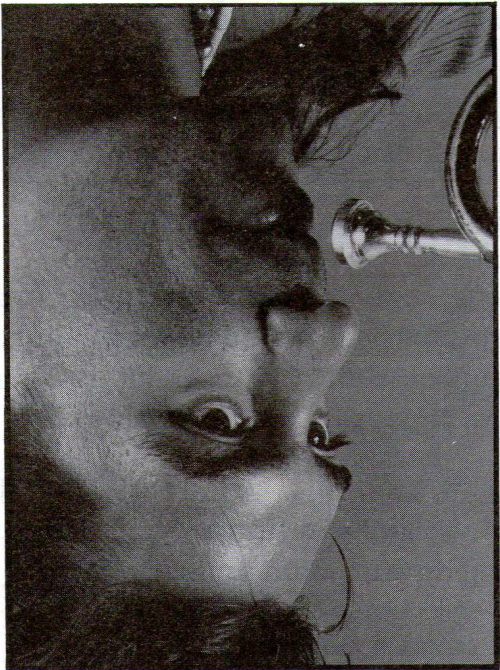
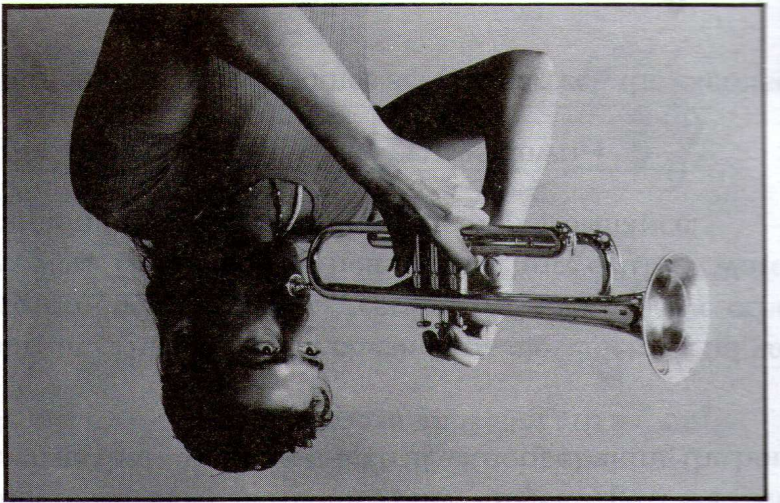
No tongue. Pronounced like "WHOOUAHH..."

Etc.

Etc.

Embouchure

It takes time to find the best and easiest placement of the mouthpiece on the lips. It is a very personal part of playing the trumpet. It is a function of experience, age, physical structure, type of music to be performed (symphonic, jazz, high notes, piccolo trumpet, etc.). It is not a function like a particular brand of mouthpiece or a particular type of equipment.



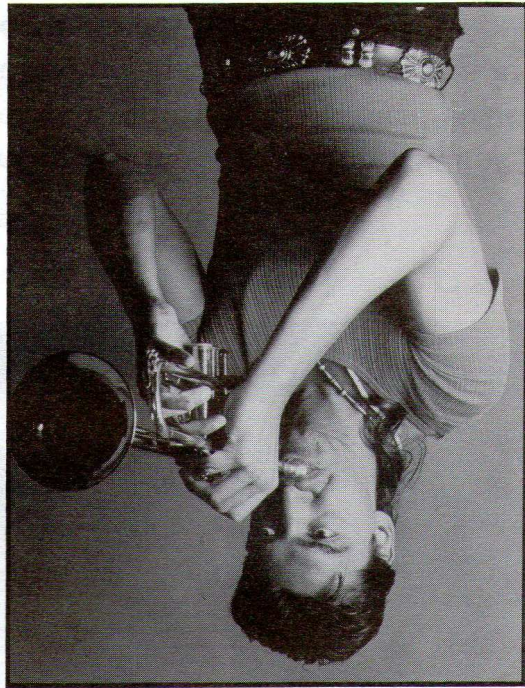
Too many times brass players place blame for embouchure problems on the wrong mouthpiece, the wrong brand of trumpet, the size of the bore of the instrument, etc. Try different positions of embouchure placement. Experiment. You will finally find the correct point where playing the horn

feels natural and where the type of sound desired can be easily achieved.

I personally feel that the best positioning is generally toward the center part of the lips with the horn at a fairly straight up angle. I direct the air column from the bottom lip to an imaginary wide angle in front of me.

If the positioning of the embouchure feels comfortable, but the sound still sounds too thin or out of tune or if you feel that your playing is weak and not powerful enough, you still may have something to fix. Also, many times the embouchure is correct in terms of placement, but you still may be putting too much stress on the lips. The objective is to keep a clear, unrestricted passageway for which the air to flow through.

One helpful idea is to play a note and while the note is projecting, rotate the teeth in sort of a chewing fashion, back and forth.



Blow a note



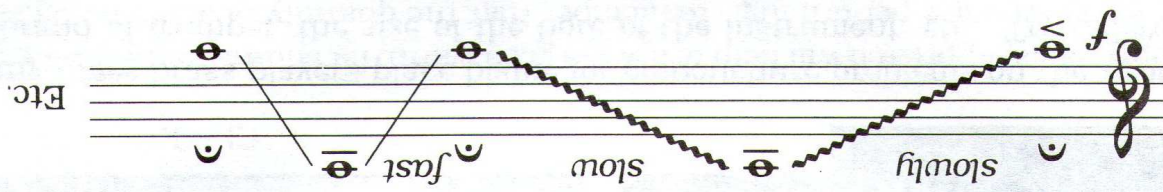
Chew, trying to open your lips up and down

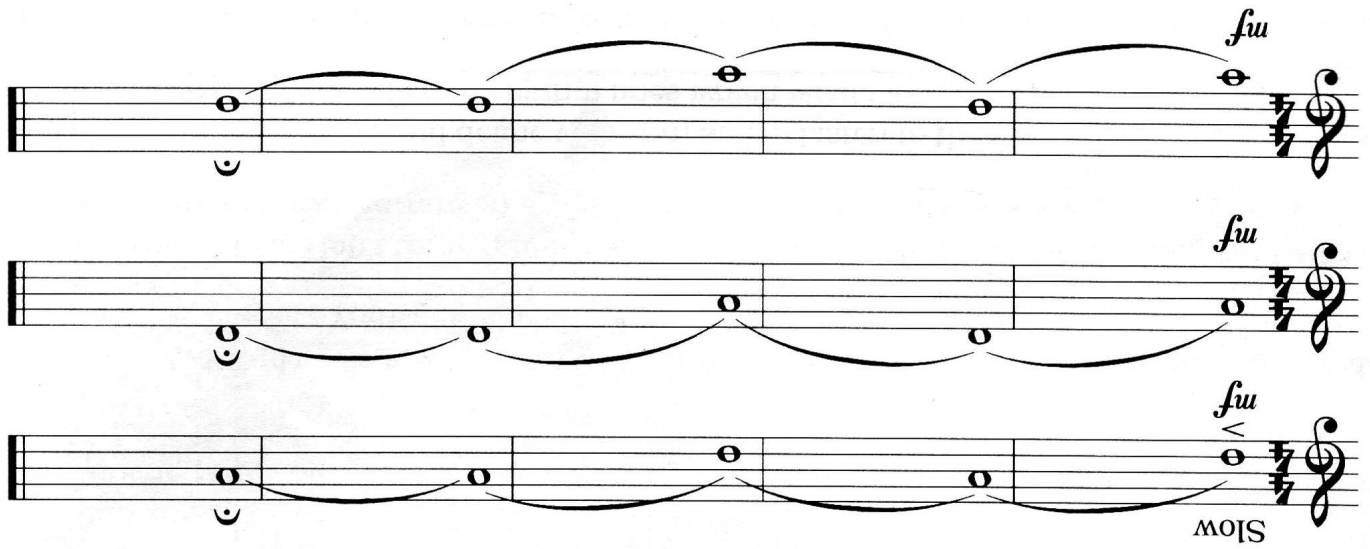
Also, if you are practicing lip flexibility, try not to trill close harmonics only. Instead, go ahead and trill up at least a fifth, an octave, or something such as that. Make your lip trill without shaking the horn up and down.

It is always good to practice in front of a mirror. Thus, you can check your movements and you can see how the facial muscles are working to produce successful results. Always observe other trumpeters who have a good sound, range and power. Take a look at their embouchure setting. Watch their breathing while they play. Learn from watching their successful habits of performance.

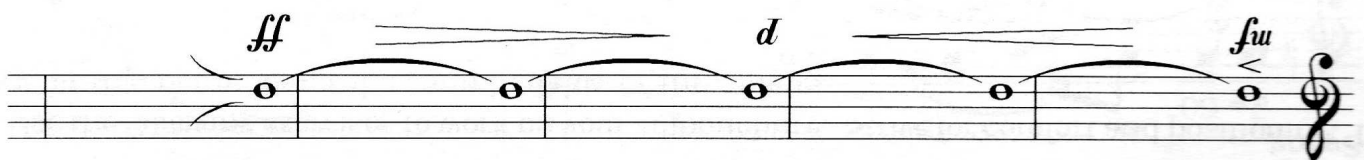
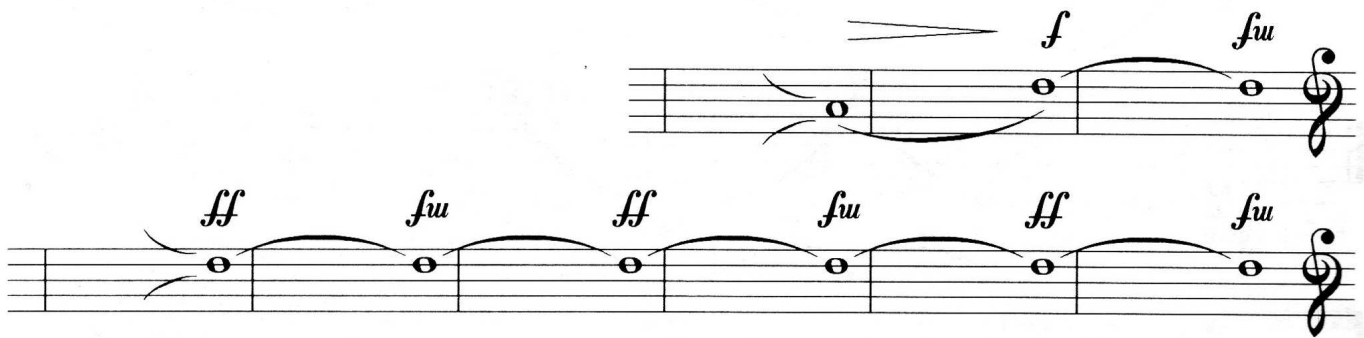
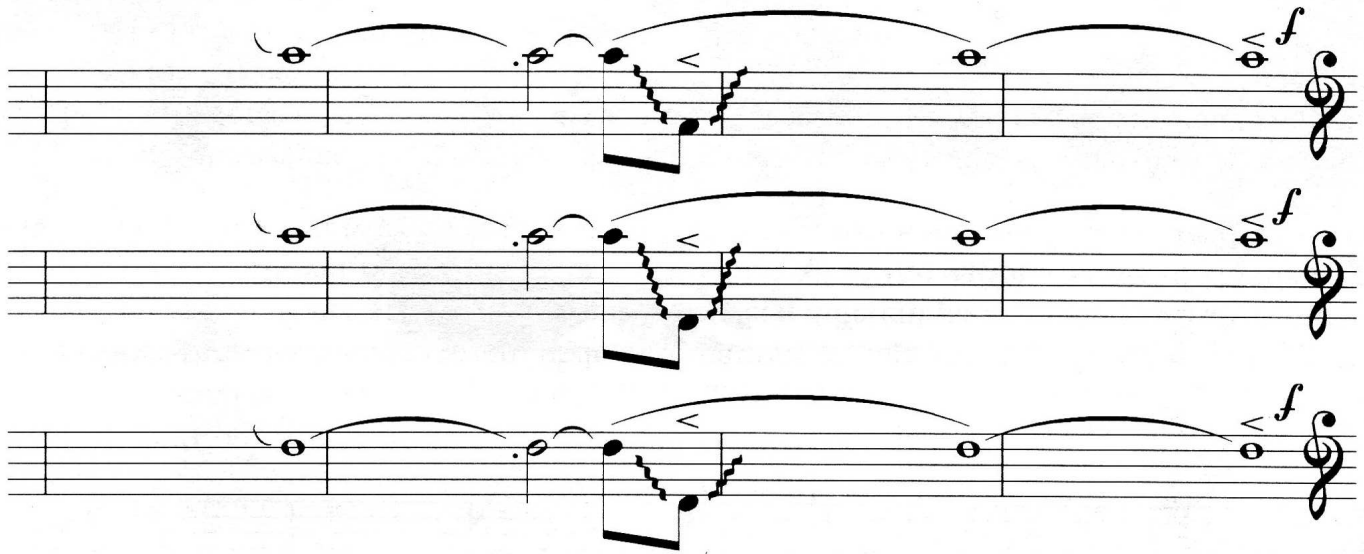
One other point: watch the corners of your lips. They should always curve down.

Try to practice the following exercises. As your embouchure becomes set and correct, the exercises should come more easily.



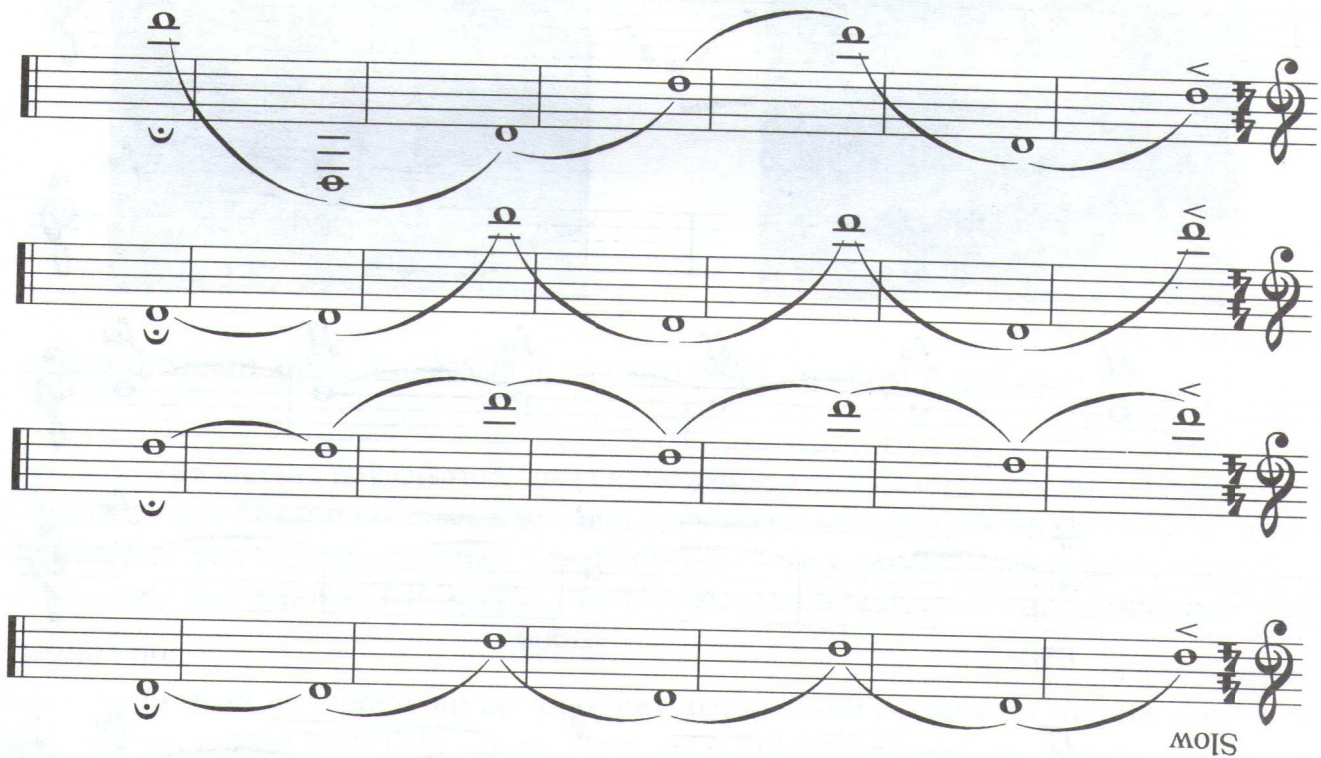


Practice the following exercises. Try to keep the same position on your lips during each exercise



Tuning line

Use the following exercises to work on your embouchure. Strive for comfort and positioning. Don't worry, at this point, about the sound quality or the timing.



Remember that the interpretation, style and manner of improvisation found in Latin American music varies greatly. There are great differences between different players and in styles of music. As a trumpet player, you will need to know and recognize all of the various kinds of rhythms, beats, stylistic feelings, etc. You will incorporate each of these elements into your own individual solo style. The actual volume type of vibrato, use of tonguing technique such as staccato and legato, slurring, bending and other effects will change in relation to the type of music you are playing (such as Cumbia, Salsa, Bossa Nova, Reggae, Latin Jazz, Partido Aldo, Frevo, Mambo, etc.). Spend a lot of time listening to Latin music. Develop a love for it. Listen to the masters of this art form internalize the rhythms and the style.

While there are no fixed rules, here are some important suggestions to consider when approaching Latin music:

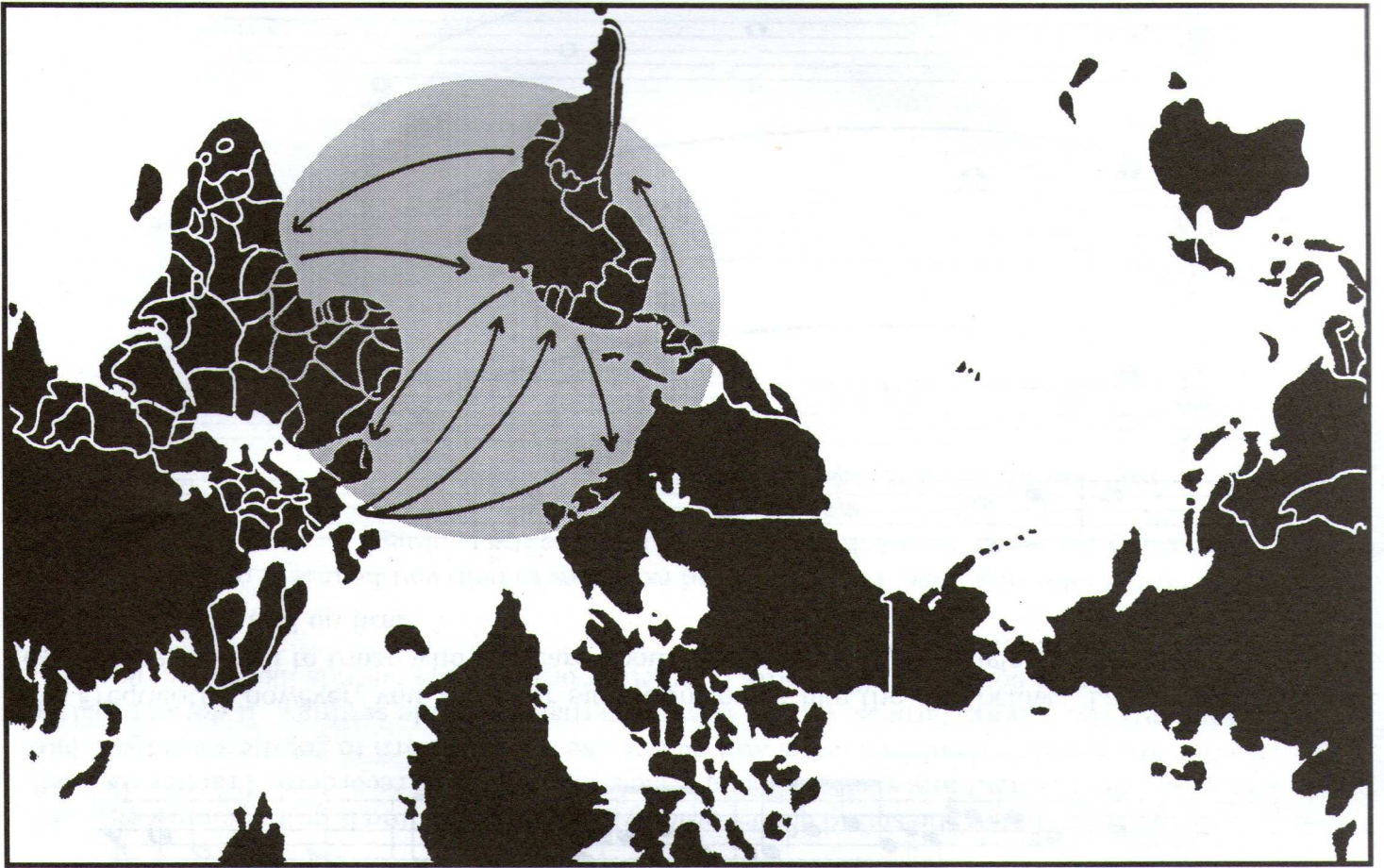
- 1) Tongue phrasing. This will be different than what you normally find in jazz. You will use much less legato tonguing.

- 2) Timing attitude. As a soloist, you are never going to be on top of the rhythm (like with big band jazz style). Your phrasing could be much more "laid back."

- 3) Improvisation. Don't think much about chord substitutions. Instead, utilize the basic chord structure and concentrate on exploring various rhythm phrases and combinations.

It will take time to create and define your own style. Listen to the masters, use your imagination and think creatively about different rhythm lines which would apply to the piece at hand.

The example below shows a basic melodic line in three different styles: Swing, Bossa Nova and Montuno.



Slavery brought numerous black Africans to the Americas. In the process, they brought and reinforced many of their cultural identities, rituals and traditions in music and dance.

Sixteenth Century

With Christopher Columbus, Europe brought its culture, music and dance, over to the new world.

Fifteenth Century

A Brief Survey of Latin American Music and Dance

Three musical staves are shown, each with a title and a tempo marking:

- Montuno**: The first staff, featuring a 3/4 time signature and a tempo marking of $\text{♩} = 60$. The melody is in G major and includes a triplet of eighth notes.
- Bossanova**: The second staff, featuring a 4/4 time signature and a tempo marking of $\text{♩} = 60$. The melody is in G major and includes a triplet of eighth notes.
- Swing**: The third staff, featuring a 4/4 time signature and a tempo marking of $\text{♩} = 60$. The melody is in G major and includes a triplet of eighth notes.



other times, live and on fire!

Frequently, however, you will hear simple melodies like the one below. Latin music is about expressing yourself to those you care about. It is, at times, nostalgic and sentimental, while at



like the following.

It's helpful to remember that many of the original South American artists, composers and musicians did not possess high level degrees, did not study detailed musical learning methods and did not have college training in music theory, sequencing abilities or any of our current technological advances or gimmicks. They wrote from the heart (el Corazon). Music was of the spirit, not of the brain. In addition, the rhythms and music were created to capture the feeling such as that of a storm, rain, wind, ocean breeze, children in the street playing "futbol," walking on the seashore, waves gently rolling into the shore, etc. In order to play Latin music, you will need to express yourself very personally through your horn. You are not likely to hear "academic" musical phrases in Latin music,

very alive music that we call Latin American music.

Cuba, Puerto Rico, Panama, Costa Rica, Venezuela, Columbia, Mexico, Brazil, Uruguay, Chile, Peru, the Caribbeans and the rest of Latin America have traditionally been poor countries with many economic problems and contradictions in the social structure. Out of this melting pot has come the

Comments on Improvisation, Interpretation and Style

and others.

There has been a gradual confluence of all of the countries on the map with various identities being reinforced and styles and influences being imported from other lands. Thus, we have a synthesis between such cultures as that of the Gypsies, Conquistadors, Nobility, poor Agrarian people, natives

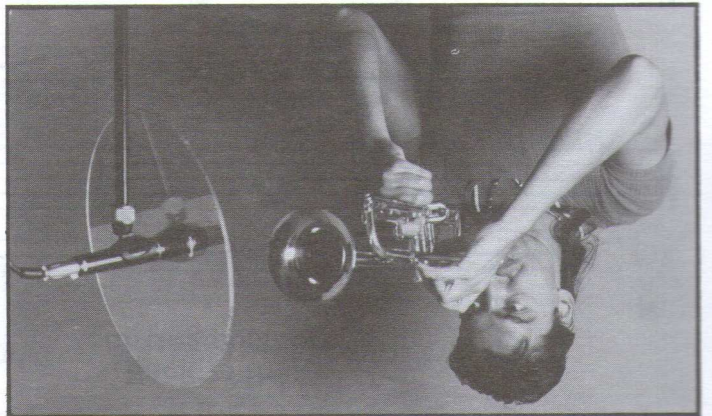
Seventeenth Century until Today

Chapter Two

The Sound of the Trumpet in Latin Music

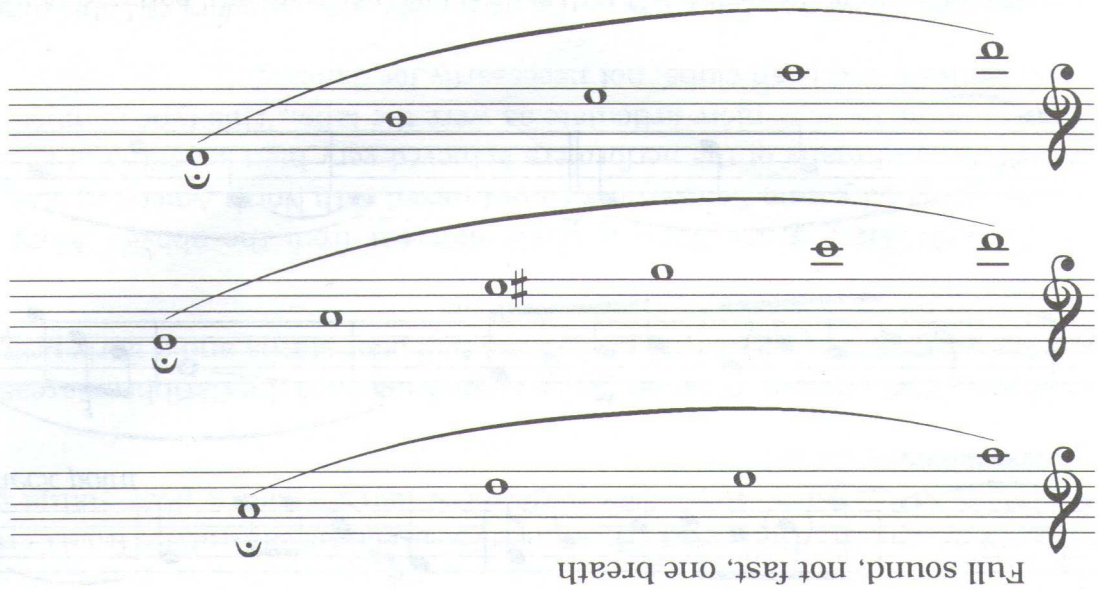
Each type of horn has a different function in Latin music. For example, the saxes in a Merengue must sound quite different from a trombone solo on a very slow Cuban bolero. The compact trumpet section intro on a Salsa song will sound opposite to that found in a trumpet section playing a smooth Bossa Nova chart.

I find it important to gain a personal concept of my own sound. I think this is valuable for every trumpet player. Try to play your horn anywhere where there is not an echo or reverbe. Try playing in front of a mirror (at least six feet away) or start to use Plexiglas screens (like the pictures below).



Position the screens so that the sound comes quickly back to you. I find it quite helpful to record the trumpet sound dry (without any special effects). Use cheap, portable recorders. Practice in small rooms. Practice in acoustically deadened areas and do not use mutes. Learn to get the sound you like in terms of tone quality, timbre, fatness, etc., in these less than desirable settings. It doesn't matter whether anyone else has a sound just like yours or whether or not yours sounds like everyone else's. Find a sound that fits you and that you really like.

Below and on the following page, I have included exercises to help you hear and realize your own sound. Do not worry too much about the precision of notes or the tuning.



The more you practice, the more you will realize that the nature of your sound affects many other aspects of your playing. Sometimes a player does not play with precise pitch because their sound is

Full Sound

Sound Quality

Valve starting position

3

0 3 0 3 ...

Trill notes

0 3 0 3 ...

Back to the starting position

3

0

0 1 0 1 ...

0

either too weak or too overpowered. In other instances, you may have high notes that you have been working on, but they are not solid or controllable. This can be because of the sound. Remember that sound is strictly related to the embouchure and to the blowing or air release system. It is important to realize that we may need a different sound each time we approach a different type of tune. It will take many hours of developing your musical culture, listening to live and recorded musicians, to know clearly what type of sound is desired.

In order to play around with this concept, here are some licks and phrases in different styles.

Fast Samba, like Claudio Roditi

staccato, dark sound, fat, no vibrato

Montuno, like Chocolate Armenteros

fat staccato, bright sound, vibrato on longer notes

The sound of the horn, historically and culturally speaking, is the root for any Latin American musical style. Sometimes loud, fat sounds with a thick vibrato are right for certain tempos and numbers. For others, however, you will need a smooth sound or a staccato attack.

In order to get a sense of where the various styles have come from, here is a brief summary.

Mambo, Cha-Cha, Montuno, Guarachá. These are typical classic Latin styles from Central America. They were prevalent in the early 40's. The performers usually had a poor status economically. Essentially, this was dance music.

Reggae, Calypso, Ska, Lambada. Newer styles originating from the Caribbean areas. These were prevalent from the early 60's on. Still, the performers had poor status and a fairly primitive musical technique level, party music, beach music, dance music.

Samba-Funk, Latin Jazz, Bossa Nova. Totally different from the above. More cultural and advanced tempos. Originally from South America but mixed with North American jazz. These styles started in the 1950's, and many of the performers achieved very high artistic and economic status. The performers traditionally were more articulate as were the fans. This type of music was featured in concerts, jazz festivals and posh clubs, not necessarily for dancing.

As you can see, the above are just parts of the extremely wide category of Latin American music. The field is very diverse. You cannot be a "Latino player" or a "salsero" just because you can play the

song, *Night in Tunisia*, *Oye Como Va* or *Girl from Ipanema*. If you listen to a song over and over or play it over and over and keep your ear fairly tuned to what's happening, you will learn many subtle nuances within each several bar phrase. Be cognizant of these subtleties. Listen to a song first and get it into your mind thoroughly before you attempt to play it. As I mentioned earlier, Latin music is not cerebral. It is from the heart. Your ear is more important than your brain.

At this point, let's try practicing different sound models. In the following examples, I give suggestions for each phrase.

1) Tempo - medium Montuno/Salsa. Use a fat sound, warm vibrato, thick staccato attack. Use short quarter notes and octave notes. Also, use nice legato slurring from the bottom of the range up to the top. This is like Chocolate Armenteros (a trumpet player from Cuba) and Ruben Blades (trombone section).



2) Tempo - fast Samba/Carnival. This is a clean, warm sound. Avoid the high range. No vibrato (unless long notes occur in the low range). Very fluid phrasing. Normally, you utilize a flugelhorn or trombone (Claudio Roditi, Marcyo Montarroyos, Arturo Sandoval).



3) Tempo - Pop/Samba/Funk. This is a dry sound; utilize straight eighth notes or sixteenth notes. It is a very rhythmic approach with no vibrato at all. The range is wide open. Use a thin, short staccato (Urbie Green, Chet Baker, Leo Gandelman, Spyro Gyra, etc.).





- 6) Tempo - Frevo/Lambada. This is a smaller, tighter sound. Lots of alternate tonguing with legato and staccato. No effects. Uses lots of accent tonguing. No vibrato used (Rique Pantoja, Hermeto Pascoal, Dave Valentim, etc.).



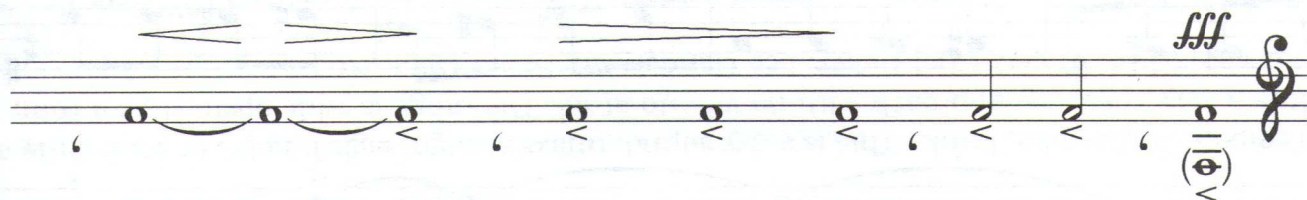
- 5) Tempo - Bossa Nova/Jazz-Samba. This is an open and warm sound utilizing clean, staccato tonguing. Use a slow vibrato but only in certain moments and phrases (such as long notes and triplets) (Claudio Roditi, Stan Getz, Paquito d'Rivera, etc.).



- 4) Tempo - Cuban/Bolero/Cha-Cha. This is a warm sound with a tender staccato and legato phrasing. Use powerful slurs and sometimes even a growling effect (Gato Barbieri, George Adams, Willie Colon, etc.).

In the following example, try again to play different effects.

Now try to alternate and mix the different effects found above. You will be surprised at the variety of sounds and textures you obtain. When you play standards and practice, try mixing the different styles within the same piece of music. The great jazz trumpeter, Miles Davis, used to say that the essence of playing a horn was the creation of an individual's own style and quality of sound.



5) This is a loud blast. Take a deep breath and let the sound explode.



4) Legato, a "la-la-la" sound nicely pronounced. The tongue is down behind the bottom teeth.



3) Very light staccato, accomplished by having the tongue touch very lightly the upper part of the inside mouth cavity, far away from the teeth.



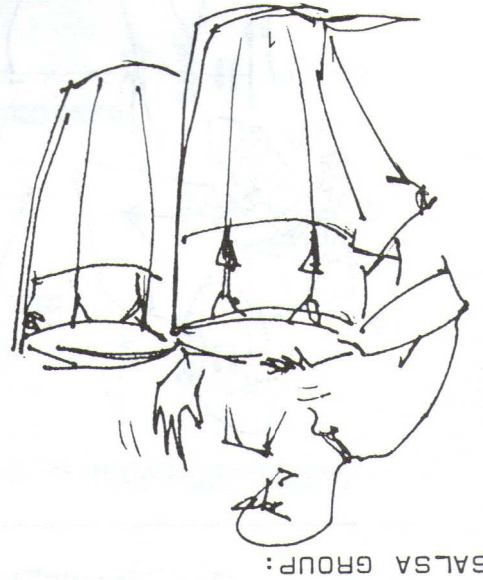
2) Very heavy staccato, dirty sound. This is accomplished by beginning with the tongue out a little between the lips. After the note is played, the tongue is withdrawn quickly with the mouth cavity and the teeth open.



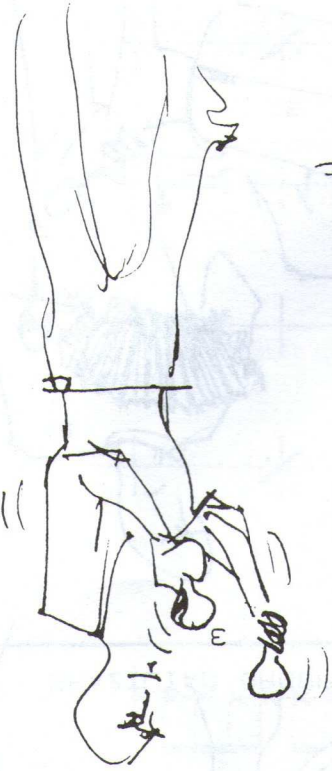
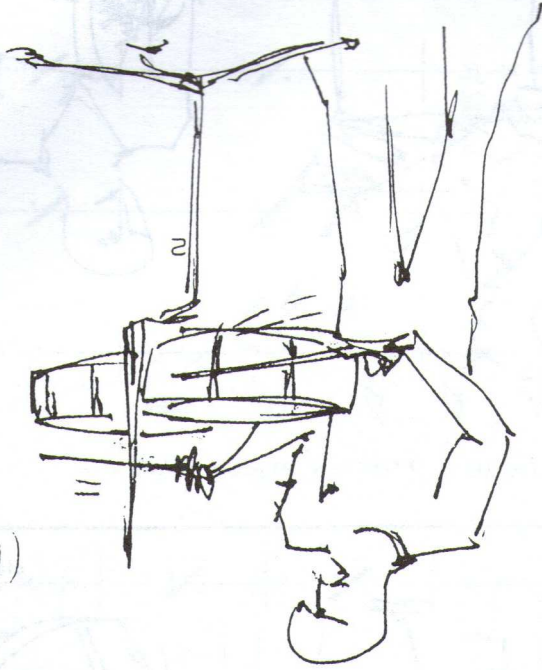
accent.

1) Staccato, using the tongue up to the point in between the teeth and the gum. Utilize a "bell"

In the following examples, play and exaggerate the different approaches to the following sounds and ranges.



SALSA GROUP:



In Latin music, the rhythm is the primary element to master. There will be many different Latin rhythmic figurations to learn to recognize. They will vary according to the type of music and even within the different songs. There are small licks that repeat themselves at all times and you will be able to feel these. You will here the rhythms played with the different instruments, such as congas, timbales, claves, castanets, etc. When you listen to Latin music, zero in on each individual percussion instrument and listen to the entire piece to learn what that instrument is playing.

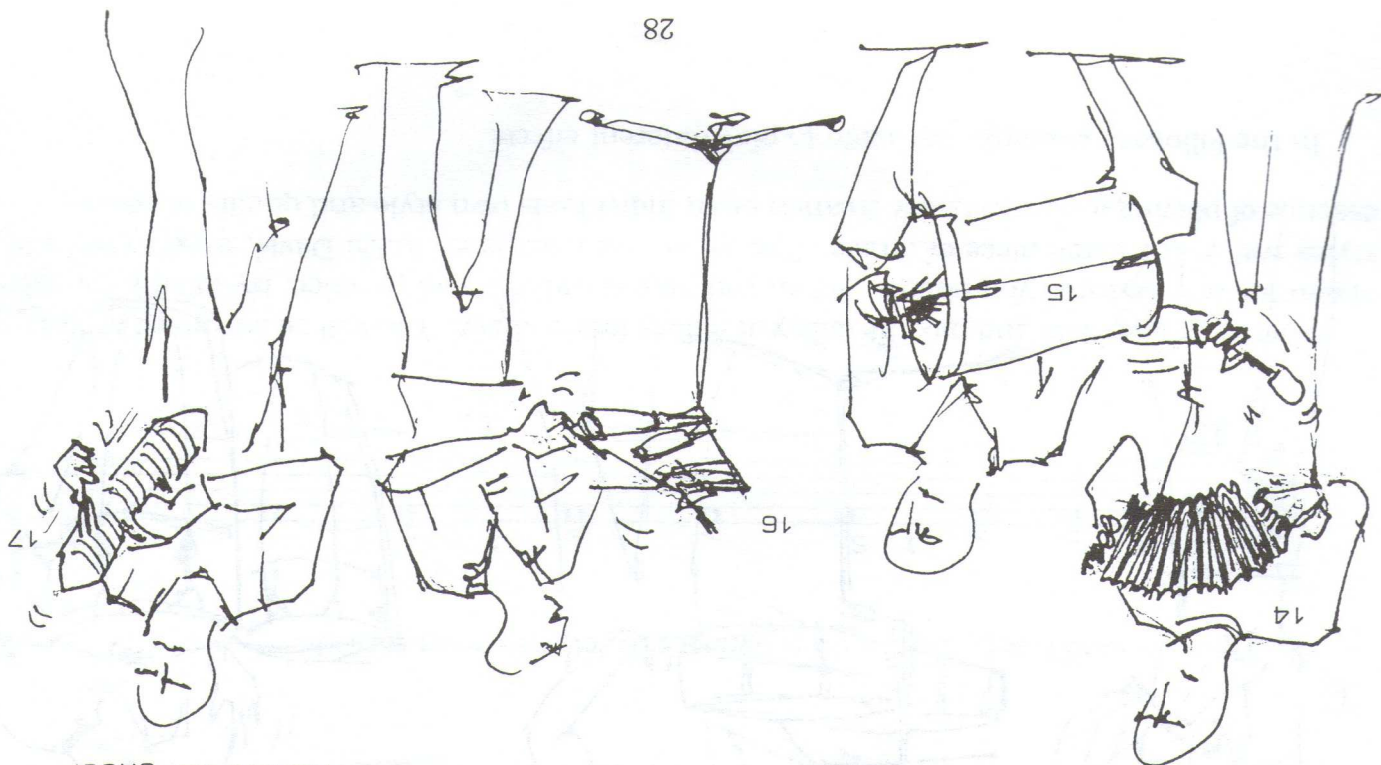
The rhythms are the basic roots from which all types of musical expression originated. Too often we forget the basic importance of a solid, consistent and precise rhythm section. Never forget to give great importance to rhythms. The rhythms must become so natural to you, you are able to play without even thinking about them. I recommend practicing with as many play-along tapes and CDs as you can find. I think this helps to force you to play in rhythm and with a rhythm section.

The Importance and Role of Percussion and Other Instruments in the Rhythm Section

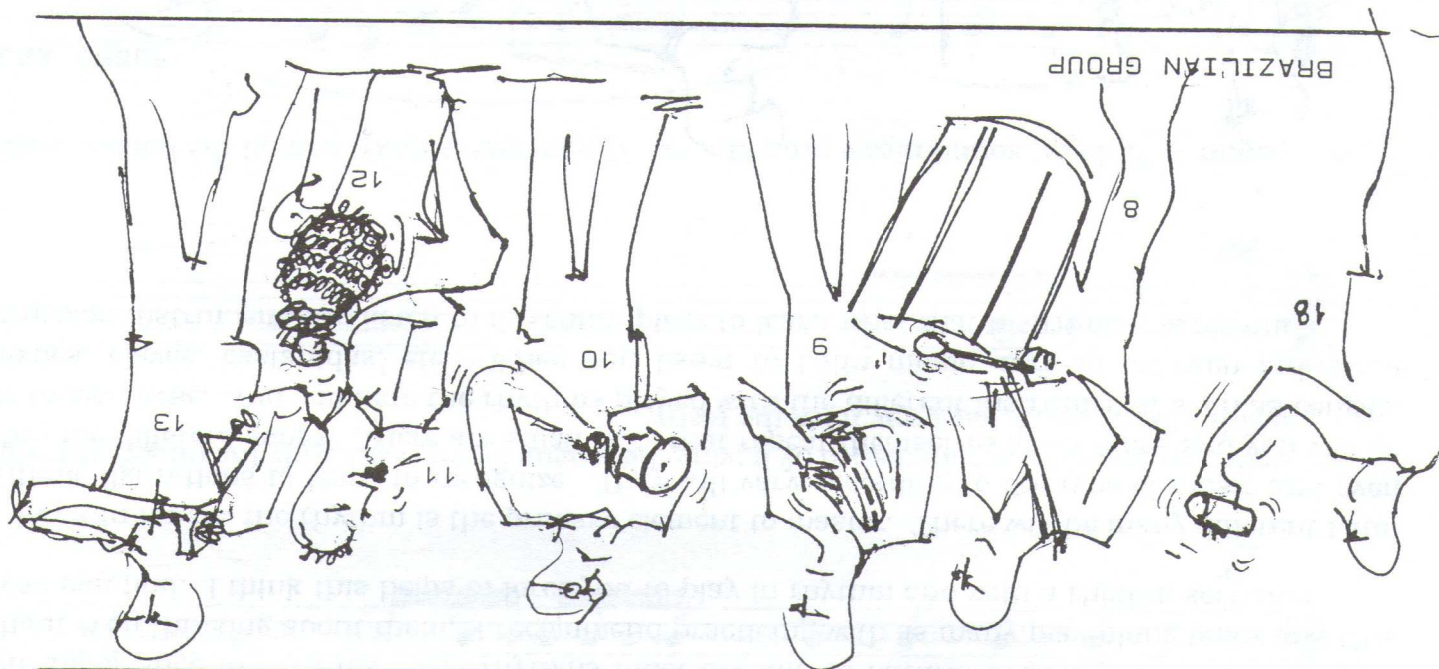
The Rhythms



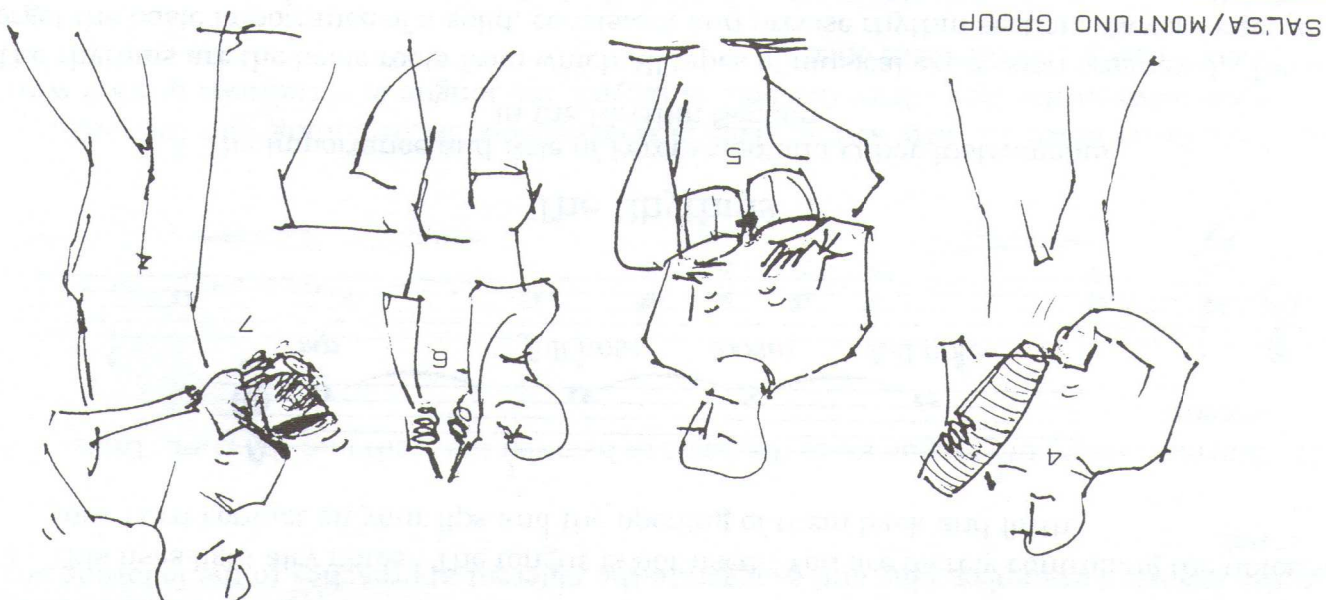
- 6) This uses light airy notes. The tongue is not used. You are merely controlling the notes with your horn contact on your lips and the opening of them back and forth.



MERENGUE GROUP



BRAZILIAN GROUP



SALSA/MONTUNO GROUP

Here is a typical rhythm section found in a Samba Carioca style.

Bells

Surdo

Shaker

Guica

Here is a typical Salsa rhythm section.

Cow Bell

Cascara on tymbales

Congas

Maracas

It may sound like an unusual suggestion, however, I recommend that you learn to play the various Latin rhythm instruments. This will do wonders for your phrasing and will certainly get you in tune with what's happening. Below I have a typical Latin rhythm section chart. Please note how the various instruments each have their own repeating pattern, but that they all work together. The following example is a typical Salsa rhythm section.

Of course, there are many other percussion instruments which can be used. One of the most exciting elements in composing Latin music is that there are always new combinations and unusual solutions to be found in the rhythmic area. Many famous big bands have had great interest in Latin music because there are such interesting interplays possible between the various elements of the rhythm section and the other sections in the band such as the brass section.

1. Congas (or Tumbas)
2. Tymbales
3. Maracas
4. Guiro
5. Bongos
6. Palitos/Clave/Sticks
7. Cowbell/Campana
8. Surdo
9. Pandair
10. Cuica
11. Whistle
12. Chakeres
13. Triangle
14. Accordion
15. Tambora
16. Afuche
17. Guira
18. Shaker



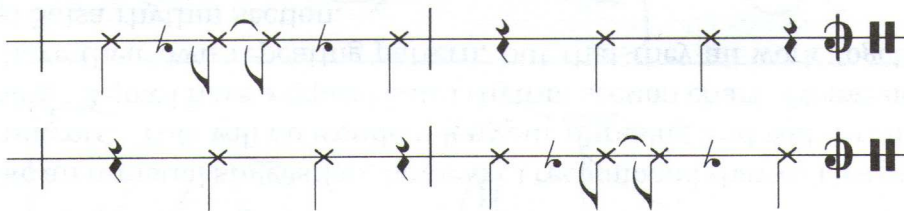
Try to understand the rhythmic concept behind the following musical examples.

In each of the tunes in the companion recording we will analyze and mention the particulars. The key difference between Latin American music and jazz is the meter or cadence. In traditional classical music, most things are structured in a rhythm based on a four count. Latin rhythms are usually based on an eight count. Latin tempos cannot be performed correctly by tapping your feet every other beat.

As we have already pointed out, some specific instruments are identified with specific tempos. Examples are the harmonica for Lambada; the baião and cavaquinho for frevo and Lambada; the acoustic upright bass for Latin jazz, bossa nova and Cuban bolero; the electric guitar for Latin rock, samba-funk, reggae and Caribbean/Cuban pop; the accordion for Argentinean tango and Northeastern Brazilian styles (Xote, Baião, Rasta Pe); the semi-acoustic guitar for jazz-samba, bossa nova, rumba and Beguine; and the steel drums for Caribbean style such as calypso, the Trinidad sound, etc.

Remember that the rhythmic system does not consist only of the percussion instruments. There will be a drum set, a bass line, a guitar part, there can be a piano part, plus a variety of rhythm parts played by instruments such as brass.

The easiest way of writing and reading Salsa is in cut time because of the original conception of two/four. Memorize the above rhythmic figures and imagine other rhythm patterns built upon those base rhythms.



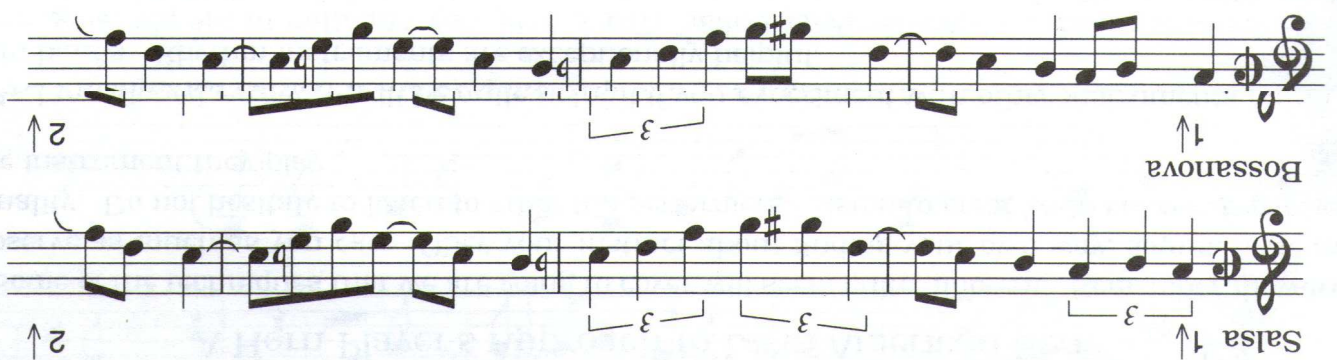
Latin rhythms can be a three/two rhythm or a two/three rhythm.

The typical Clave was originated in Cuba and consists of a "continuo," which is a two-measure pulse rhythm sometimes played explicitly and sometimes not. The basic configuration for most of the

For each tempo, there usually is a wide variety of different little percussion patterns. The important thing to know and recognize is the base rhythm pattern, which is called a "Clave." Finding the Clave is the key to understanding and phrasing the Latin piece. The Clave is a rhythmic figure which repeats itself and keeps going underneath the entire composition. (It is similar to the sound of an automobile engine.) At first, listening for the Clave will seem complicated. After a while, hearing it will become natural. As a soloist, finding the right Clave will be an invaluable help for developing your solo part.

Dizzy Gillespie

Dizzy Gillespie, Gabriel Rosati, and Arturo Sandoval



The following example is played at the same tempo, speed and key, but note the different pulses.

Chapter Three

A Horn Player's Approach to Latin American Style

Some of the techniques that we are going to cover will seem quite different. Remember, however, to observe as much as you can. Obey your instinct about finding your own way, sound, style and originality. Do not hesitate to listen to other top performers. Listen to great Latin soloists regardless of the instrument they play.

As I mentioned earlier, it will be quite helpful if you experiment with other instruments found in Latin bands. Rhythm instruments are exceptionally helpful.

Work on the following styles slowly, page by page, one tempo at a time. For example, on "Son Cubano," "Guaracha," "Montuno," stop with each of these. Obtain recordings of people playing these styles of music and spend much time on each style learning and feeling the various elements contained therein. When you internalize it, it will grow. Latin music is a passion!

Horn Players Techniques

Cuban Area: Son Cubano, Guaracha, Montuno, Bolero, Etc.

The above forms are the basic original Latin song forms. They comprise the root of Latin music. Listen to examples of music representing these basic forms. They will help you understand where the later developments came from.

In the early days, the only soloist was a flute or sometimes a violin. Also, the range was not too excessive. Articulation was used sparingly. Horn players used a nice fat vibrato, and there were many repetitive intervals utilized. It was kind of a basic primary improvisation technique.

When performing any of these basic older forms, never use 16th notes. Octaves were used quite a bit with quarter notes. There was frequently a rest or space in between phrases.

To understand this approach better, practice the following examples:

Don't rush



Listen to the compact disc and compare this with the first track.



This is an example of a typical melodic Guaracha. It should be played at a medium tempo. It should have a feeling like the song "Guantanamera." Keep the timing "laid back."



To begin interpreting the music correctly, practice the following phrases as suggested. Notice the written articulation markings.

While learning these primitive forms, remember that they derive from earlier African rhythms. The slave trade brought many of the African rhythms to Latin America, especially Cuba.

The fusion of the Cuban melodic and harmonic tradition, with the rich rhythms coming from Africa, gave birth to the future Latin rhythmic style (except for the Brazilian area, which will be analyzed later).

In the song called "L'Alegria de Poter Bailar" (Track #19), pay attention to the phrasing, sound, staccato and vibrato.



Gradually, new rhythms evolved, still very close to the original lutes, but also changing and mixing with other influences, as North American jazz, South American music, Brazilian and even some musical talent as a gift in a form of wealth from God to the poor countries.

In many Latin families ("familia latina"), the first boy born had to be strong, healthy and good-looking in order to be a trumpet player or a Mambo singer! Music was frequently seen as an escape from the daily human life problems and the poverty. Many people in Latin countries considered these styles originated primarily from the Cuban area in the 1940's, and later in the 1950's they became quite popular. This was the beginning of what was known as the "Mambo era." It was a colorful, hot, exciting musical period featuring dancing, tight bands, soloists and much use of the trumpet!

Mambo, Salsa, Cha-Cha



The Montuno, Guahaira, and later the Mambo, featured fast tempos, a very hot sound and repetitive percussion sections. They also featured trumpet soloists utilizing a high range and a powerful staccato.



The Bolero evolved from the older Habanera. It is very intense and lyrical. It is also very slow. It frequently shows the Spanish-European classical influence. When playing Bolero, keep in mind the "Caliente" (deep and hot). With the Bolero, the voice, trombone, flute, tenor sax or trumpet usually stand out as solo instruments.



Guarachá or Cha-Cha examples:

Always keep the tonguing very short. Use a double tongue on the staccato if necessary:



Here are some typical trumpet parts on a Mambo:

Also, there are many modern artists who definitely bear listening to: Alturo Sandoval, Paquito d'Rivera, Irakere, Chuco Valdez, Gonzalo Rubalcaba, Afro Cuba.

Try playing solos over recordings that you know quite well. Learn the recordings by heart and then play solos in between percussion "ostinatos," or whenever you feel would be appropriate.

It is important to view Latin music as an expression from the southern areas. Do not view Latin music through the eyes of northern European or northern American music. Many Latin players begin their performance with a "float." They dance while they play or at least get their body moving. Here are some other original bands which I recommend that you listen to: La Banda de Cuba, El Son 14, Celia Cruz, Cachao, Sexteto Habanero, Sonora Matancera, Charanga, Tito Punte, Alfredo "Chocolate" Armenteros, etc.

Of course, another important part of the Latin American musical tradition is the customs, the various dance steps, styles, the "coro" (answering parts to sing, screaming or talking). I would suggest that at this point you try to obtain and listen to recordings from Peres Prado, the Orquesta de Cuba, Pantaleon Prado, Orquesta Aragon, Xavier Gugat, etc.

In the different groups, the different sections were called "combo." This referred to the combination of rhythms, singing parts, horn sections all working together and matching perfectly like a well-tuned engine.

Southern European countries immigrated into the Latin melting pot. The word "salsa" by its very nature conveys a rich blend of different flavors, odors and ingredients.

Montuno, Guaracha and Son are the oldest and most original forms. These forms comprise the roots of Salsa.

When reading brass section arrangements, remember to "lay back." The quarter notes should be "fat" with a legato/staccato type of feeling as opposed to a "swing" feeling. When playing jazz, the trumpeter anticipates the notes. When playing Latin music, you have to be right on the beat.

In regard to sound, Latin American trumpet players traditionally play with great volume, power and a wide range. The full brilliance of the trumpet sound is displayed in Latin music. Usually, in the Latin trumpet section, the trumpets are the leader (in Montuno, Guaracha, and Son Cubano). In some instances, however, a flute is the soloist, and when this happens, you need to cut back your volume and phrasing appropriately.

Remember to read and interpret the music in basically a strict rhythmic fashion. Keep the sound very clean and the tonguing staccato. This is particularly true for Mambos and Salsas. You can use a little fatter sound as a soloist on Cha-Cha music.

In many instances, the trumpets and trombones double the sax section. Now when this happens, the breathing and phrasing must be exactly like the sax section.

The following examples show different bass lines characteristic of the Latin music styles.

Danzon

Son Cubano

Guajira

Bolero

Montuno

Salsa

Descarga

Mexico

Mexico has traditionally been a very rich area for music. The typical Mexican music forms are the Mariachi, the Musica Nortena, and the "Ranchero," "Tex-Mex" and La Banda styles. Many great trumpet players have come out of Mexico and Mexican music has been very important in the development of Latin American trumpet styles. In Mexican music, the trumpets function as a rhythmic instrument and also quite frequently as a melodic instrument. In Mexican music, the trumpets also use the mute, especially the cup mute.

In the following examples, concentrate on quality of sound, vibrato, tonguing (staccato, accents, attack, slurring).

This first example is a typical melodic answer to a singer. It is in the form of Bolero-Ranchero music. The staccato notes should be played very short with a short vibrato. Each note must be attacked very clearly.

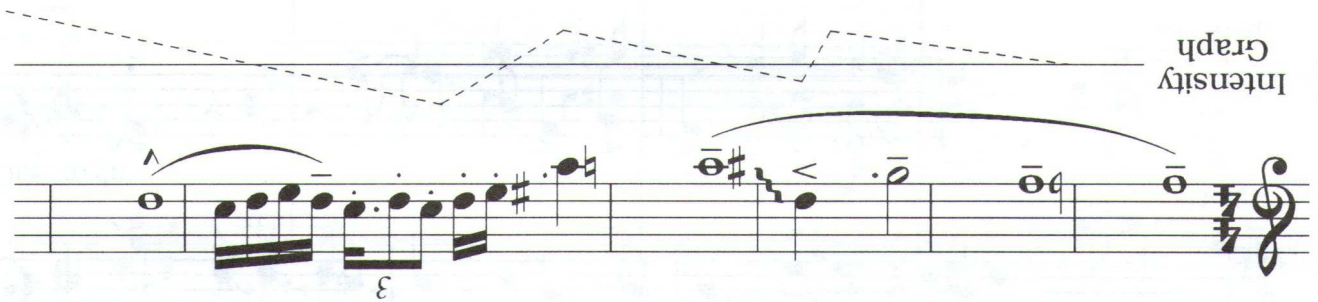


Here's an example of a melodic line:

More elaborate charts include horns, strings and some percussion, such as cow bell.

This kind of tempo is very traditional and very popular in Mexico. It's usually in 3, not very fast, and played with accordion and a very basic drum set but no percussion. It's sung with a lot of vibrato.

Musica Norteña



from loud to very soft.

The last example is a general idea for backing up a singing part. Make sure the volume fluctuates



lush sound.

This next musical example is an intro or bridge. It is an occasion for the trumpet to use a lyrical,



This is a very popular kind of Mexican music, originally imported from French weddings! Normally, there are two trumpets, violin, viola, guitarra and guitarrones. A singer usually carries the melody and alternates with the trumpets and the violin. This is a very romantic and passionate kind of music, so

Mariachi Style

Even without a rhythmic accompaniment, the horn part alone should be able to transmit the melody and feeling of a Bolero.



Example from Track #2

Switch to the second track on the compact disc, then compare the song titled *Recuerdo* (track 17). The Cuban Bolero or Mexican Bolero all use a very lyrical, passionate trumpet sound.



The soloist, whether singer or instrumentalist, must be very graceful and use a lot of vibrato.

Melodies are derived from the Spanish Bolero and Flamenco, but are slower.

This is usually performed with a complete string section, trumpets but no trombones, "chitarro" very common strings "pizzicato" for accompaniment at a slow speed, often with the bass line played by a unison bass section.

Bolero-Ranchero Romántico

Mariachi/Banda, trumpet style:

This style is unique in that it combines pop vocal sound with a military brass band sound. The bass line, or "tuba" line, is usually quite intricate. Normally the tempo is very fast and lately, the sound has been mixed with sort of a "Latin rap."

La Banda

The best way to learn Mariachi is to see live Mariachi bands and listen carefully to Mariachi recordings. The trumpets use vibrato, sharp and accented staccatos, and rhythmic accentuations to emphasize the feel of the music. The timing is very "laid back," and the bass line is sometimes complicated and irregular. Strings alternate from cantabile lines to very pizzicato accompaniment parts.

Below is a table of bass lines:

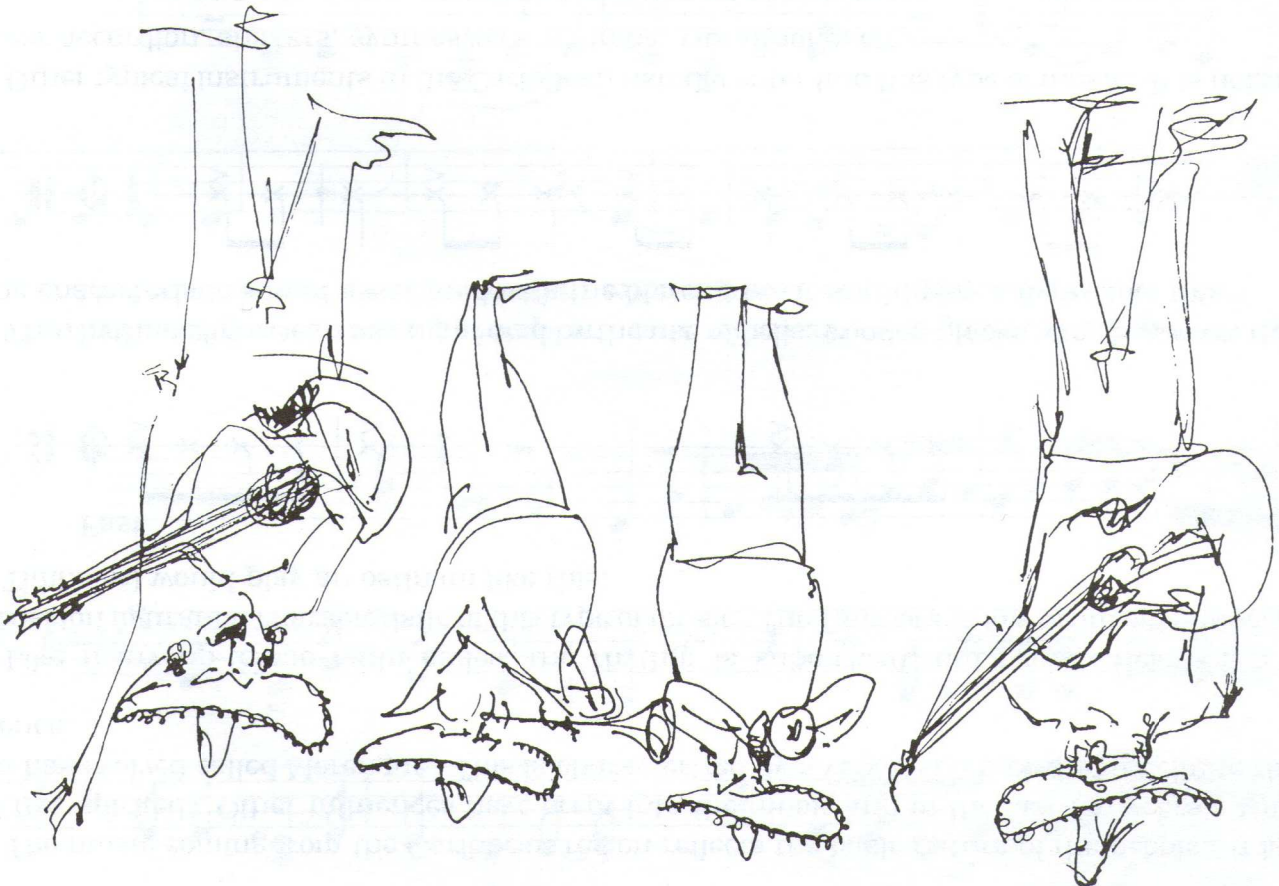
Typical Mariachi Band

Nortenha

Bolero-Ranchero

Mariachi

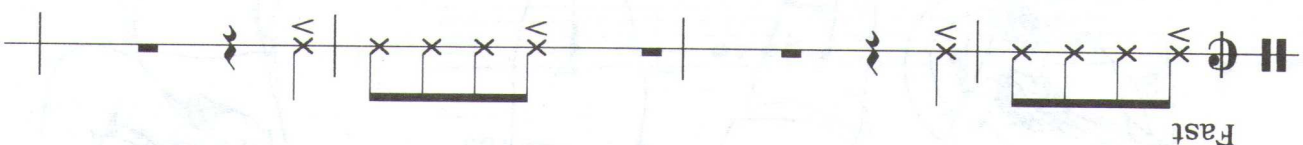
La Banda



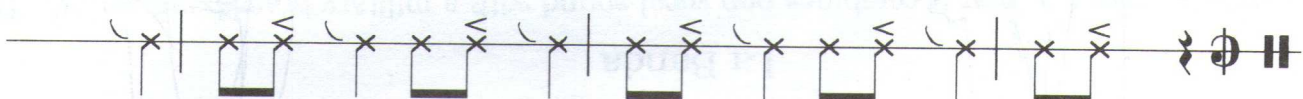
Dominican Republic/Trinidad/Caribbean Areas

The music coming from the Caribbean region reflects the basic nature of the people. It is happy and free-spirited. Other influences have crept into the music and in the last ten years a wonderful style has evolved called Merengue. This is characterized by a very fast tempo and a definite rhythmic cadence.

Like many up-tempo Latin styles, the rhythm is subdivided into two's. Below is a typical percussion figuration characteristic of this type of music. The Tambora (a low drum or sometimes even the Timbales) would play an ostinato like this:



The rhythmic figure can be augmented by the use of bells, wooden blocks, etc. However, the Guira is the characteristic sound associated with the Merengue. It would play a figure like this:



Other typical instruments in the Caribbean usually enter into this type of music. It is not unusual to hear accordion, shakers, synthesizers, kalimba, vibraphone, etc.

The trumpet, saxes and even trombones are usually arranged to sound like an accordion part. This is not as easy as it may sound. Brasses are, in the Merengue, providing a rhythmic answer. It takes much precision, a wide range, control of power and a very cutting staccato. (Very often you will use a double and a triple staccato.) In the Merengue, when a mute is used, it is usually the harmon

Listen to the solo horn lick on track three:



If you listen to the song "Dreaming Santo Domingo" (track 18), you will observe a common solo approach. This is different from the styles previously discussed. It is the "sound of the islands."

The above example shows typical rhythmic answers which would alternate with the sax as our voices (coros). The horns usually do not all use vibrato unless on a very long note.



The following riff would normally be repeated over and over during the song.



This is an example of an intro. It should be played with a bright sound, clean staccato and a very aggressive attack and timing.



When playing the following lick, remember that the speed is quite fast. Begin practicing it, however, at only a medium tempo. Only hold the notes that are explicitly written to be held.



Dominican Merengue kind of phrase

Horn Section

In Merengue music, the horn section is primarily used as part of the rhythmic machine. It is very challenging to play the moving chordal blocks in a very tight ensemble.

The tenor and alto saxes usually start with low basic triads. Then the trombones and baritone sax would answer with the rest of the arpeggio. The trumpets would then accent or sustain with quick falling high notes. Everything happens very fast with short staccato and a cutting bright sound. Here is an example of a typical Merengue horn section part.

The musical score for the Horn Section is written in 4/4 time and consists of three measures. The Trombones part starts with a low triad (F2, A2, C3) and then moves to a higher triad (F3, A3, C4). The Saxes part starts with a low triad (F2, A2, C3) and then moves to a higher triad (F3, A3, C4). The Trumpets part starts with a low triad (F2, A2, C3) and then moves to a higher triad (F3, A3, C4). The score is written in concert key.

In order to visualize this part harmonically, all parts are written in concert key.

Caribbean Areas

The island of Trinidad has spawned most of the Caribbean styles. The Calypso is easy to recognize because of the drum and bass patterns.

The musical score for Caribbean Areas is written in 4/4 time and consists of three measures. The Drums part features a pattern of eighth notes and sixteenth notes. The Hi Hat part features a pattern of eighth notes and sixteenth notes. The Bass part features a pattern of eighth notes and sixteenth notes. The score is written in concert key.

The "Soca" is a more progressive style. It is mixed with soul and rhythm/blues. It is very close to the Jamaican feeling.

The French Caribbean areas (Martinique, Guadeloupe and Haiti) originated the "Zouk." This is a kind of world-music beat mixed with Afro/Latin rhythms. The Limbo dance also originated from this area. For a horn player, phrasing these types of Caribbean parts involves a frequent use of octaves and straight sixteenth notes. You will not use much vibrato. You will use lots of staccato and you will frequently play with a fat, warm sound.

In the last few years, Reggae has been changing. Other jazz styles have been infused into the basic Reggae sound. Because of this evolution, horn sections and soloists have gained more importance. Jamaica is the home of Reggae, an extremely popular Caribbean musical style. Today the Jamaican scene is full of rich new musical flavors and new artists. The music permeates the entire country, the streets, beach, everywhere.

Jamaica

This example utilizes a bigger sound with a thick staccato. It probably sounds best on the Flugelhorn.



This is another example. It is a mix between Caribbean and world beat. It can be found on track four.



For example:

My suggestions for improvising for developing improvisational lines on Caribbean music are to use arpeggio notes primarily and also vertical intervals. Also, accentuate your improvisation with definite rhythmic pulses alternated occasionally with more exotic chord substitutions. Be sure to get back quickly, however, to the primary tonality of the pieces.

For the Calypso, the most appropriate horn is frequently the trombone or even the saxophone (alto or tenor). Lately the Flugelhorn, trumpet and soprano sax have been utilized. (This is in no small part due to the playing of Hugh Masekela, Spyro Gyra and Arturo Sandoval.)



practice.

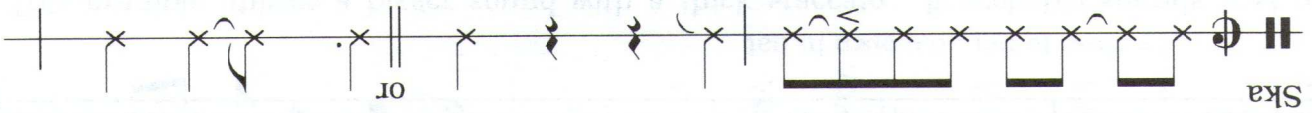
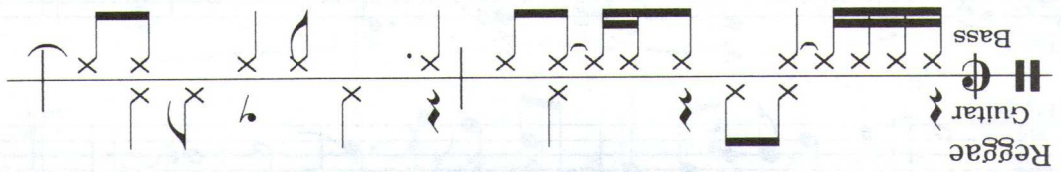
When soloing in Reggae, the trumpet sometimes uses a Harmon mute. The primary solo instrument in Reggae, however, has been and remains the guitar. Here are some Reggae examples to

- 1) Always keep a biting, crisp sound, often played with a "growl."
- 2) Your accents are always played extremely short. Play right on or slightly behind the beat. Never anticipate the beat.
- 3) No vibrato is used at all. (Occasionally vibrato will be used when the horn is playing a melody line. This usually is done only in answer to a vocal statement of that melodic line with vibrato.)

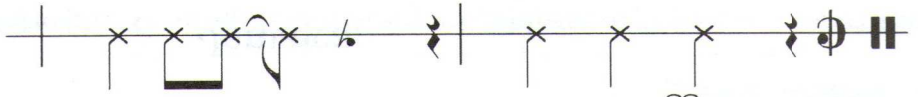
In phrasing Reggae:

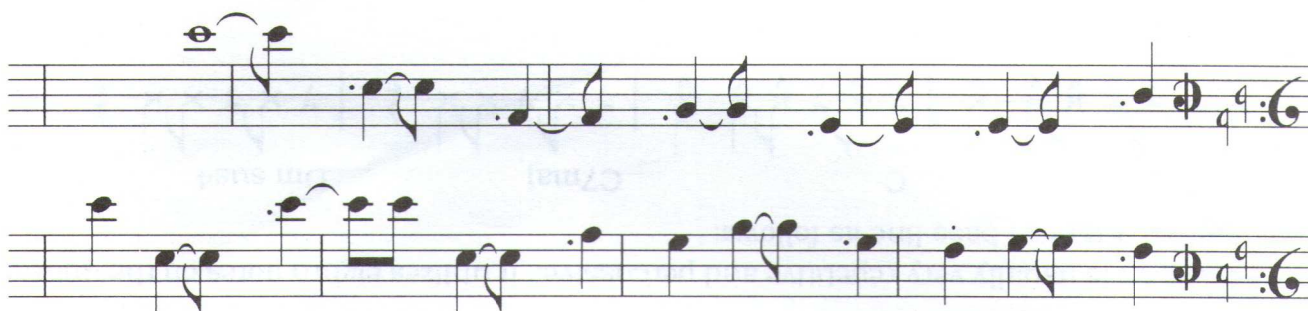
A typical contemporary Reggae band consists of guitar, rhythm section, voice and three to four horns.

Here are some bass lines typical of Reggae music.



Dance Hall Reggae





The bass line is similar to the Cuban Salsa.

Today's brass players must familiarize themselves with the Puerto Rican sound in order to become accomplished Latin soloists. It takes strong "chops," a very precise staccato, a good lyrical legato and a definite aggressive sound. Many of the great Puerto Rican musicians played with outstanding American jazz bands. This gave rise to the "Latin Jazz" sound. (Band leader Juan Tizol collaborated with Duke Ellington - Caravan, etc.)

There are two basic Puerto Rican styles. They are the Bomba and the Plena. The Bomba derives from the "Bombo," which is a characteristic Latin rhythmic drum beat. It is a folk type dance music stemming way back from African traditions. It usually requires three "Bombas" (a sort of short Conga played horizontally). The first would lead the soloing and the other two would keep a steady underlying beat. The strong accent would be on the fourth rhythmic beat. The "Plena" is an Afro-Puerto Rican song form played by many instruments like the guitar or also by complete bands. The Plena is usually performed on panderetas, timbales, bells or bongos.

Puerto Rico was another important country in the development of Salsa music. From the early '20's, Puerto Ricans have imported their Latin musical sound with them, especially into the United States. The so-called "El Barrio" (East Harlem) neighborhood in New York saw an infusion of Cubans and Puerto Ricans. Their Latin roots mixed with jazz, bop and dance music.

Puerto Rico



The most modern evolution of Reggae mixes in Rap, Hip-Hop and Funk. These styles have come from the U.S.

In regard to the Puerto Rican sound, note that there is a very typical legato and a "hot" staccato. Listen to track five.



Today the Puerto Rican Salsa is considerably different from that found in Cuba. Anyway, the modern Salsa requires accomplished jazz soloists. People such as Brian Lynch, Steve Turre, Paquito d'Rivera and Arturo Sandoval are examples. Also, contemporary artists like Santana and groups such as the Fania Allstars have brought the guitar to the forefront of these types of Latin sounds.

Here is another bass line.



The difference between the Puerto Rican Salsa and the Cuban Salsa lies primarily in the melodies. The Puerto Rican melodic line is usually smoother and more delicate. The Cuban tends to be more intense.

The effects highlighted by the use of an asterisk are very numerous and found frequently in this type of music. Listen to groups such as Grupo Niche and La Sonora Dinamita. In terms of solo phrasing, the style really has evolved from the eighteenth century Colombian flute artists. Here are some phrasing examples utilizing Cumbia textures.

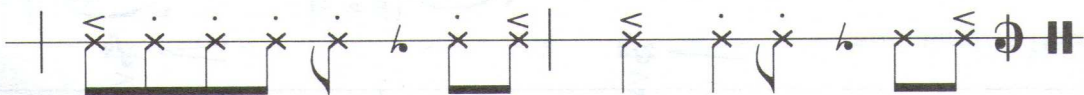


Wooden sticks and blocks are always utilized in this type of music. Also, rhythms are frequently doubled in time and elaborated on quite a bit. The following trumpet lick utilizes stylings very similar to those found in the Mexican Mariachi styles. It is sort of a nervous staccato utilized in conjunction with an exaggerated vibrato:

There is a Columbia Salsa which differs from that found in Cuba or Puerto Rico. With the Colombian Salsa, the rhythm section is very rich and it has a high frequency (bells, cascara, timbales, guira, high hat, etc.). It uses fewer lower range instruments such as the bass drum, the bomba or the low congas.

There is frequently a saxophone section, and the saxophone part is very important in laying down the rhythm (usually two tenors, one alto and possibly a baritone). The sax section normally plays sort of a rhythmic answer against the repetitive rhythm section beat. Vibrato is rarely used. The brass section usually has two or three trumpets. The parts are very staccato, thin and played with a straight sound. They are frequently written in octaves or thirds. Solos are usually an arpeggiated form of the melody.

The percussion section usually plays a part very similar to Mexican rhythms such as the Nortenha. However, an extra quarter note is added on the downbeats.



Brazilian music is very rich and has utilized the best of music coming from many other countries. It is quite different from that found in other Latin countries. Brazil, therefore, is sort of a musical world of its own.

Brazil is a very large country with an extremely rich history, folk tradition and artistic musical heritage. The mix is extremely eclectic. In Brazilian music you will find traces of South African slave chants, Spanish dances, Mediterranean and South Italian melodies, etc.

The musical and artistic impressions of Brazil are incredibly numerous. One thinks of the unique Brazilian piano touch, the hypnotic Bossa Nova guitar rhythms, the spectacular Carnivals (the usual problems of real poverty and crime), all mixed in with the uncontaminated beauty of the Brazilian rain forest and seashore.

Brazil

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Trumpets:** The top staff, featuring a melodic line with eighth and sixteenth notes, often beamed together.
- Saxes:** The second staff from the top, playing a similar melodic line to the trumpets.
- Hi Hat:** The third staff, showing a rhythmic pattern of eighth notes.
- Bass Drum:** The fourth staff, indicating the timing of the bass drum with 'x' marks.
- Wooden Blocks:** The fifth staff, featuring a melodic line with some notes marked as 'Optional'.
- Cowbell:** The sixth staff, playing a rhythmic pattern with 'x' marks.
- Piano:** The seventh staff, showing a complex harmonic and melodic accompaniment.
- Bass:** The bottom staff, providing the bass line with eighth and sixteenth notes.

The score is divided into measures by vertical bar lines. Some measures contain a double bar line with a colon, indicating a section change or a repeat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Brazilian music emanates from the heart. It is a music of passion that communicates the feelings of our souls.

There are so many great Brazilian musicians. Here is a partial list of some whose music you should definitely try to listen to:

Alcione	Chiquinho do Acordeon	Moreira, Airto
Alemida, Laurindo	Costa, Gal	Nascimento, Milton
Azymuth	Deodato, Eumir	Pandeiro, Jackson do
Barbosa, Beto	Djavan	Pantoja, Rique
Barbosa-Lima, Carlos	Elisa, Eliane	Pascoal, Hermeto
Batacoto	Fest, Manfredo	Powell, Baden
Bellinati, Paulo	Gandelman, Leo	Purim, Flora
Ben, Jorge	Gil, Gilberto	Ramalho, Ze
Bethania, Maria	Gismondi, Egberto	Regina, Elis
Bonfá, Luiz	Gonzaga, Luiz	Roditi, Claudio
Bosco, Joao	Horta, Toninho	Simone
Brasil, Joao Carlos Assis	Jobim, Antonio Carlos	Sivuca
Buarque, Chico	Maria, Tania	Toquinho
Cama de Gato	Mendes, Sergio	Vasconcelos, Nana
Carlos, Roberto	Miranda, Carmen	Veloso, Caetano
Carvalho, Beth	Montarroyos, Marcio	Vilao, Paulinho da
Castro-Neves, Oscar	Moraes, Vinicius de	Xangai

Northeastern Brazil

This region of Brazil is less famous because it does not contain the big cities such as Rio and San Paulo. It is still quite important musically. This region has been influenced by military bands and Caribbean music and has given rise to a "Musica Nordestina," which is different from the Samba or Bossa Nova.

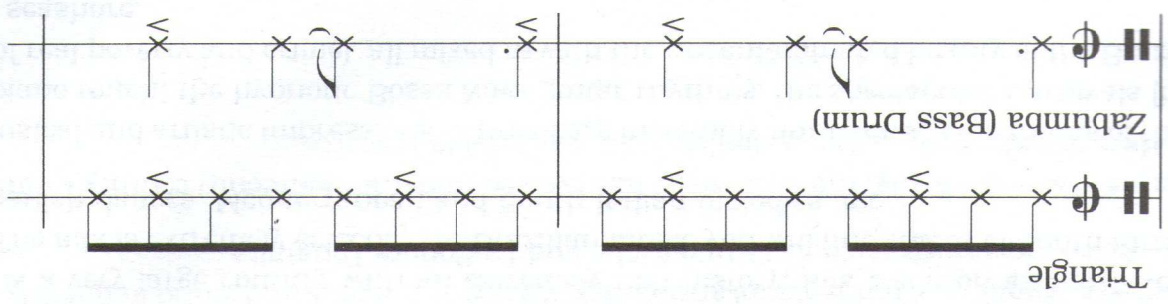
There are certain rhythmic instruments and percussion beats typical to these styles: Baião, Frevo, Toada, Rasta Pe, Forro, Xote, Afoxe, Maracatu, Marcha.

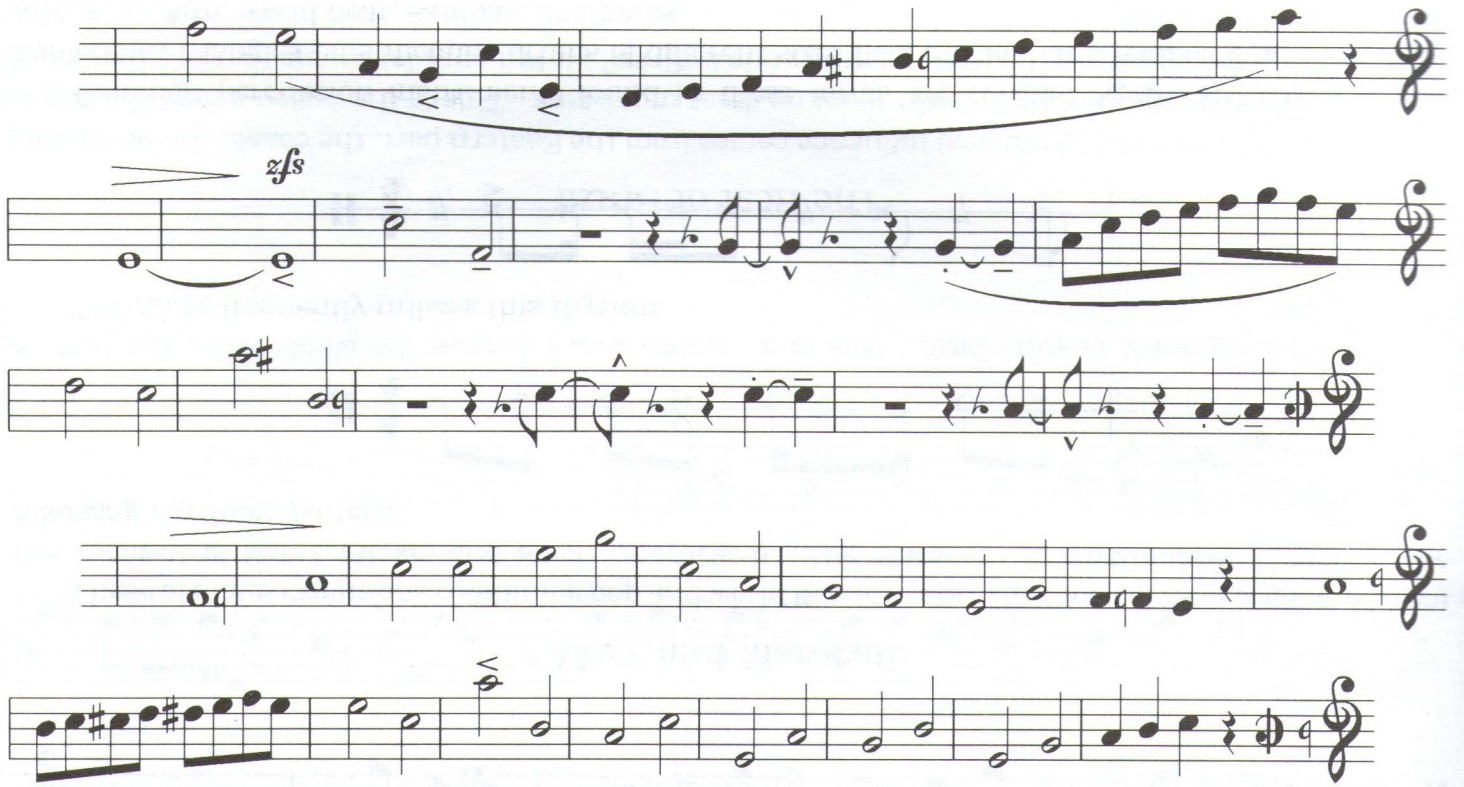
Certain percussion instruments like the triangle, wooden blocks and also pandeiro are exclusively used in Northeastern Brazilian music.

Baião

This form was originally played by a trio (accordion, triangle and zabumba, which was a small, flat bass drum). Soon jazz-oriented musicians adopted and mixed the original bio pulse, thus creating some of the finest modern Brazilian jazz sounds. Here is an example:

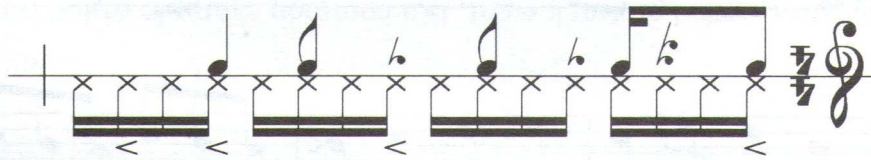
Accordion: Soloist or harmony





Play some of the following melodies at various tempos. Try to phrase the accents as marked.

The melody is usually played by horns in a very straight-forward unison style. There is definitely no swing feeling attached to this music.



This tempo is very easy to recognize because of the repetitive snare drum beats and the accents on the first, third and four-and beats:

The Frevo, from Bahia (another seaside city of the Northeast) is much more electrical, utilizing electric guitars, synthesizers, etc.

This is the carnival music of Northeast Brazil. It originated from Recife. This style evolved from the brass bands and captured the happy carnival flavors. It is the fastest and hardest dance to perform and that is why it is frequently alternated with other slower tempos during the non-stop street dances.

Frevo

Sivuck, Dominginhos, Chiquinho, and Louis Gonzaga are some notable names who performed this style.



For a soloist, it is very important to remember that the strong accent occurs on the fourth beat.

These are later evolutions combining pop and world music beats. The musical form originated from the carnival of Bahia (Afroxe) and Recife (Maracatu). The Maracatu is rhythmically based on the

Before you play the following example, listen to track seven.

Much of the remaining musical influence comes from the Eastern part, the coast. Rio de Janeiro, San Paulo and Bahia have given birth to many great musicians. This is the region where the Samba comes from. The Samba is the most popular style in Brazil. It is a popular music that has many fans and devotes worldwide.

The Rest of Brazil

Feel the rhythmic floating beat. This is a rhythm that captures the whole body, not just the tapping foot.

Track #8

The following selection, found on track eight, is a common example which represents many of the Northeastern Brazilian styles.

Track #8

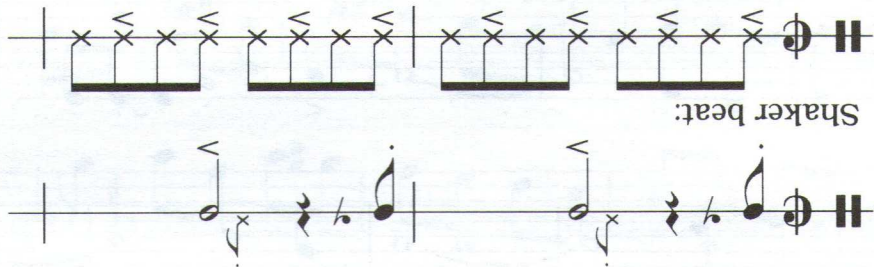


Avoid fast, hard vibratos.

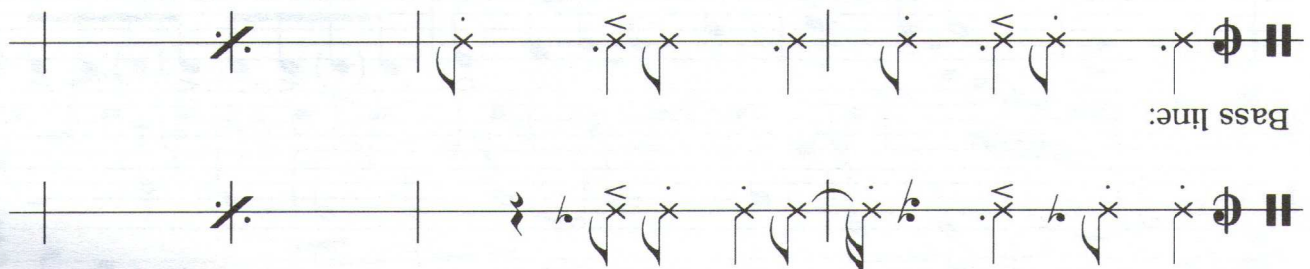
The Samba tempo is a laid back, relaxed tempo with a constant pulse. The feeling should be that of "floating" over the rhythmic pattern. The solo sound in the Samba is straight, warm, often with an airy or breezy feel. There is much similarity in the improvisational style to that found in fusion jazz. The solos can be harmonically elaborate. However, there is a dangerous tendency to stray too far away from the original basic feeling and spirit of the Samba rhythm.

In the Samba dance form, the horns usually used are flute, sax and trombone. The trumpet and other instruments like french horn and clarinet are used in modern Samba forms.

The artists and composers of this form are many. They include such greats as Antonio Carlos Jobim, Baden Powell, Vinícius de Moraes, and Sérgio Mendez.



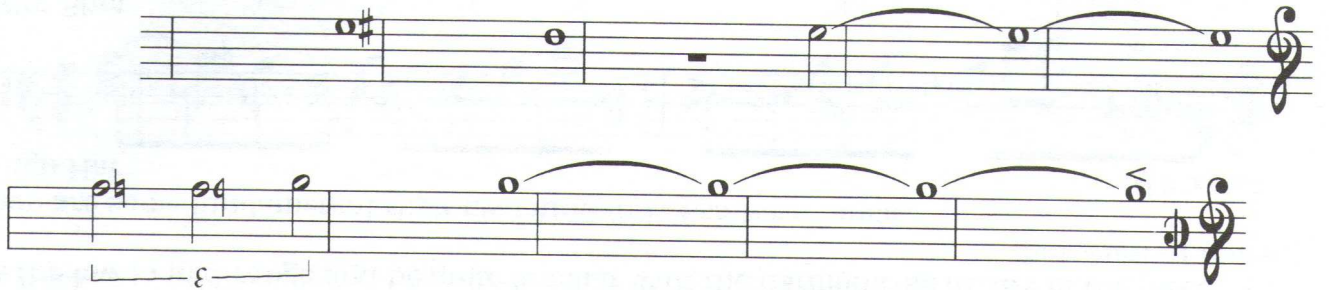
The important pulse is the one on the upbeat and this is frequently played on the Surdo (cylindric tambourine in metal, found in different sizes).



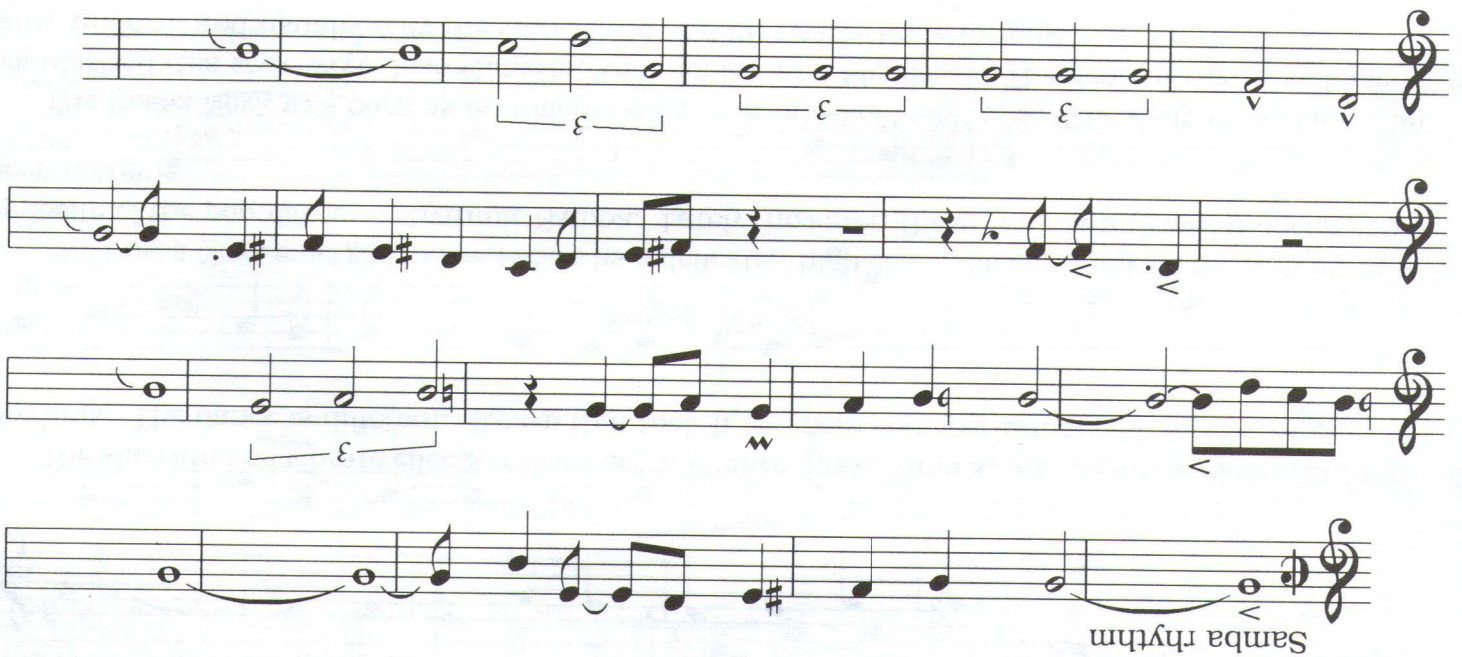
The basic rhythm is as follows:

While many different variations on the Samba have evolved, the main spirit remains constant. (Some of the derivations are Afro-Samba, Pagode, Gafieira, Choro, etc.)

Listen to the solo trumpet melody part on track nine. Samba should capture the carnival music, happy feeling.



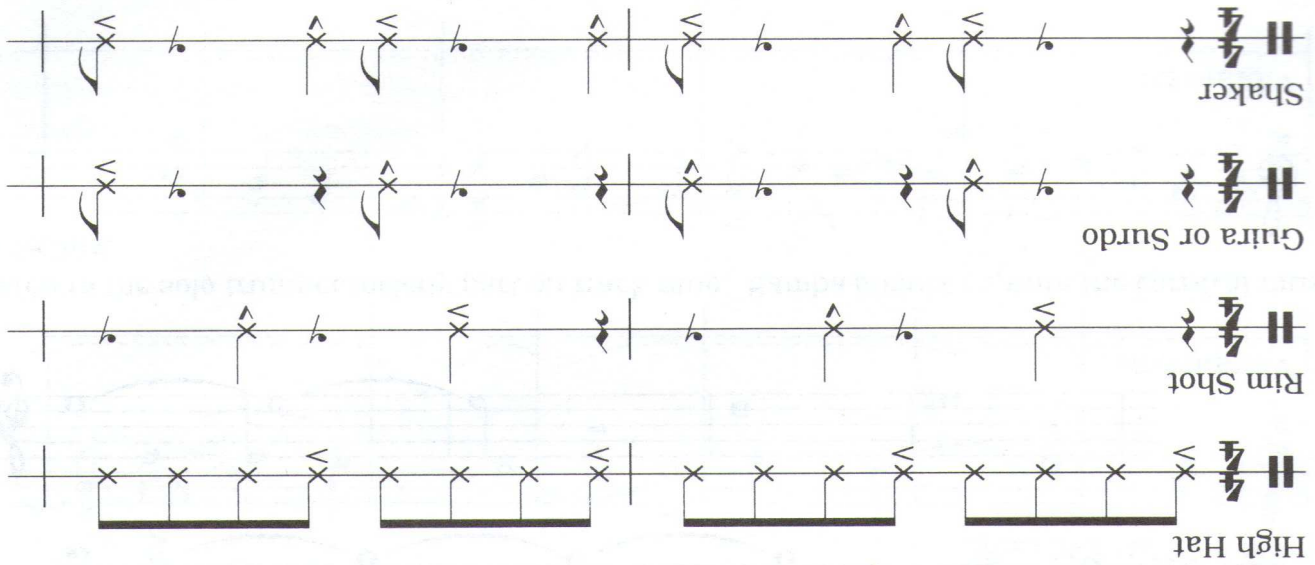
Create original melodic lines built on common chord progressions and bass tones like:



It is a very good habit first to sing the melodies then to play them with the horn.



When improvising, it is frequently out of the Samba style to utilize chords moving in half-step progressions.



Here are some fundamental rhythms found in Bossa Nova music:

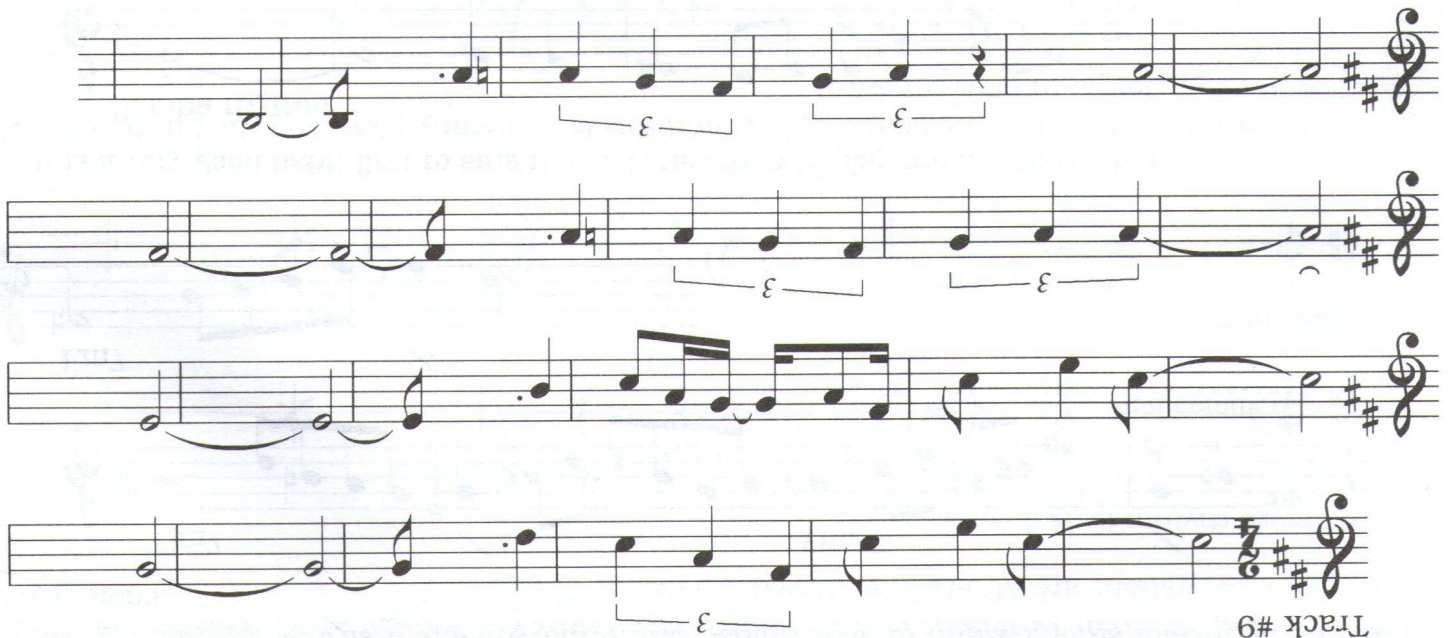
Even today, this kind of music is still the "classiest," most sophisticated form of Brazilian rhythm. In performing the Bossa Nova, use a warm sound (no vibrato). Don't overlay the instrument. Utilize the low to mid-range and be quite familiar with the harmonic structure of the piece.

The Bossa Nova was born as an independent "soft" kind of "cool" jazz. The early musicians who popularized this style were Joao Gilberto, Tom Jobim, and Menescal. The general rhythmic base is fairly uniform and usually only the voice, flute or guitar carries the melody.

The Bossa Nova emerged in the 1950's as a delicate, "high class," jazz-influenced style. It was the opposite of the popular loud rhythmic Samba. Lately, however, these two main Brazilian forms have been merging.

Bossa Nova

The staccato and vibrato effects utilized are similar to those found in the Lambada, Baião, or Afogado rhythms. The dance is different. (Learn that too! It will help your performance.)



Some of the great horn players who have popularized Bossa Nova are Stan Getz, Urbie Green and Chuck Mangione.

The typical Brazilian Bossa Nova rhythm requires a limited range and utilizes very few embellishments. The rhythm is characterized by straight quarters, eighths and triplets. Also, the volume level is usually soft to medium soft. It is a very relaxed, laid-back form.

Track #10

Listen to track ten:

Remember that the breathy sound, laid-back timing, middle to low range and warm sound comprise the fundamentals for Bossa Nova.



Example of a Lambada horn line:

Lambada music rarely features a horn solo. The chord structure is very repetitive and often based on pedal tones. The Lambada achieved its own importance in style through the work of such artists as Beto Barbosa, Avatar, Alipio Martins, and Kaoma.



The following are some examples of bass lines found on Lambadas:

The horns most frequently used are brass instruments. In Lambada music, the horn section plays in compact blocks. It is frequently used for introductions or for an altered melody to the voices. Sometimes the horns are used as accents in conjunction with the keyboards. This is frequently very effective. The sound is always cutting. Vibrato is not utilized. The notes are frequently "bent" at the beginning or at the end of phrases.

Usually the instrumentation consists of accordion, drum set, surdo, bass, pandeiro, voices, different electrical guitars, synthesizers and horns.

The Lambada is essentially a Caribbean/Northeastern Brazilian mixture. It has been mainly performed and danced on the beaches and in the carnivals. The Lambada originated as a folk dance and has gained quite a bit of popularity during the last ten years. (The famous Kaoma's version of the Lambada was written by Carlos de Oliveira during the late 1980's.)

Lambada

"Media Cana" -- This is a very old style which originated from the south. It started developing in 1830. It was unique in that it used a number of three couples dancing. This dance, like all of the "conjunto" forms, descended from the European classical "Contra-danza." It was usually introduced and the music was accompanied by guitar, violin and bombo.

"Remedio and Escondido" -- Both of these are from the northeast of Argentina. The choreography for both dances was very similar. The pieces usually started with an eight measure introduction and the music was accompanied by guitar, violin and bombo.

"La Maritiquida" -- This was originally from the northern part. It used to be performed in the more aristocratic ballrooms between 1820 and 1870. Instruments used were normally guitar, violin, guitar and accompanying voices.

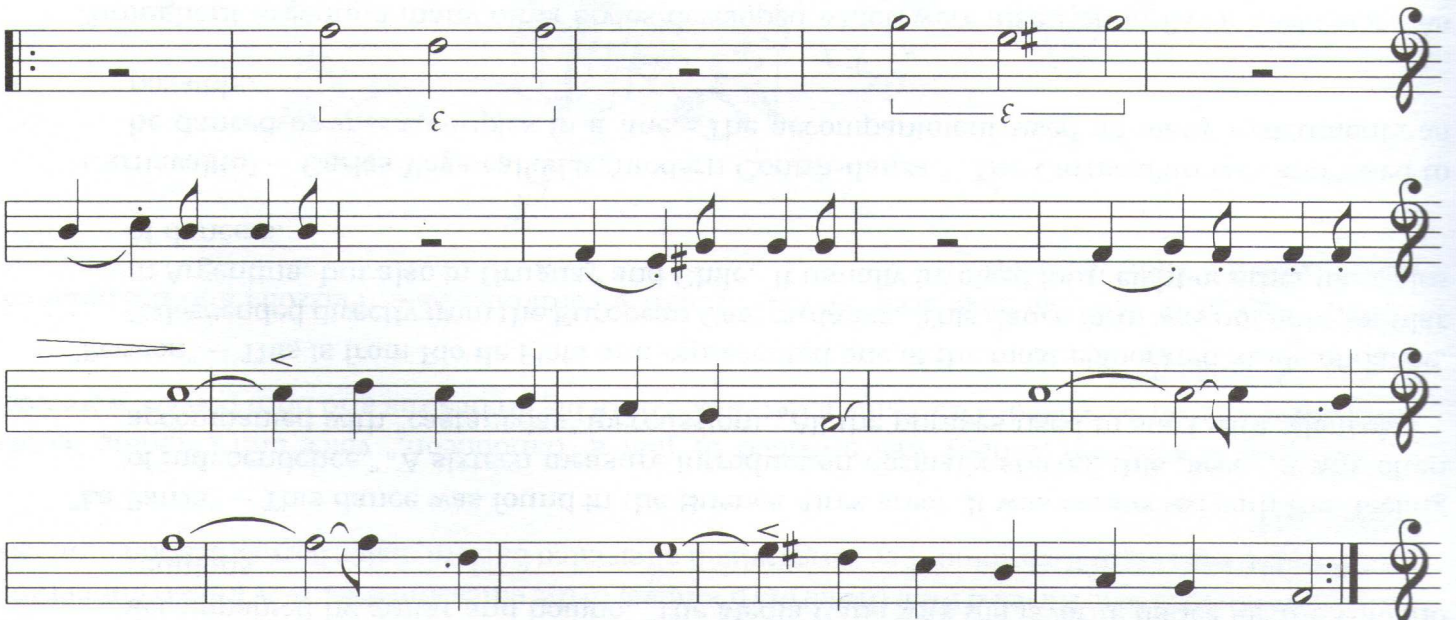
"Calandria" -- This was another typical dance which originated in the area from 1840 to 1860. It was found in the San Luis Cordoba and Santa Fe provincias. It was considered a "cortesy" dance, but still used by the rural, lower class people. The instrumentation was normally just guitar and accompanying voices.

"Chacarera" -- This dance form emerged in the rural areas in the period after 1850. It normally was danced by one or two couples who stepped around the same square. It was very popular in the Santiago del Estero region. The accompaniment was usually performed by guitar, violin and bombo.

"Gato" -- This is one of the oldest dances. It usually starts with an eight-measure introduction. The musical accompaniment normally was performed by guitar, violin, bombo and voices. (The voices were to accompany the music, not used as soloists!)

Here are some of the most popular music and dance forms found in Argentina. This country is well known for the famous, beautiful sound of the "bandoneon." This is a particular type of accordion. In addition, the most characteristic musical form is that of the tango. Argentina has rich cultural roots. Due to the vast amount of immigration, the music and art forms are infused with a variety of influences, ranging from Italian to Brazilian to Arabian to European.

Argentina



The tango form was influenced by the Cuban fishermen who traveled back and forth from Buenos

been a symbol of the Argentine music. Due to its sensuality, it was, for a long time, forbidden. Inspired by the Cuban Habanera, the Spanish "Gitan-Tango" (women's only dance) may have been derived from the gypsies in Spain. The tango, starting from the beginning of the twentieth century, has

Tango

The image displays musical notation for two styles: Tango and Carnavallito style. The Tango section consists of two staves of music in 2/4 time, featuring a series of eighth and sixteenth notes with a wavy line underneath. The Carnavallito style section also consists of two staves, with the first staff in 4/4 time and the second staff in 6/8 time, both featuring a series of eighth and sixteenth notes with a wavy line underneath.

Throughout Argentina many other styles developed which were also rich in flavor and color. As you can see, horns were not very common. Later, however, through the growth of symphonic orchestras, the use of brass, reeds and even electrical instruments came into play.

"Carnavallito" -- Carlos Vega called it "modern Contra-danza." The Carnavallito was supposed to be danced by many couples in a line. The accompaniment used as many instruments as possible.

"Pericon" -- This is from Rio de Plata and represented one of the most elaborated kinds of dance. It descended directly from the European Contra-danza. This dance form was not only popular in Argentina, but also in Uruguay and Chile. It usually involved four, eight or other multiples of dancers.

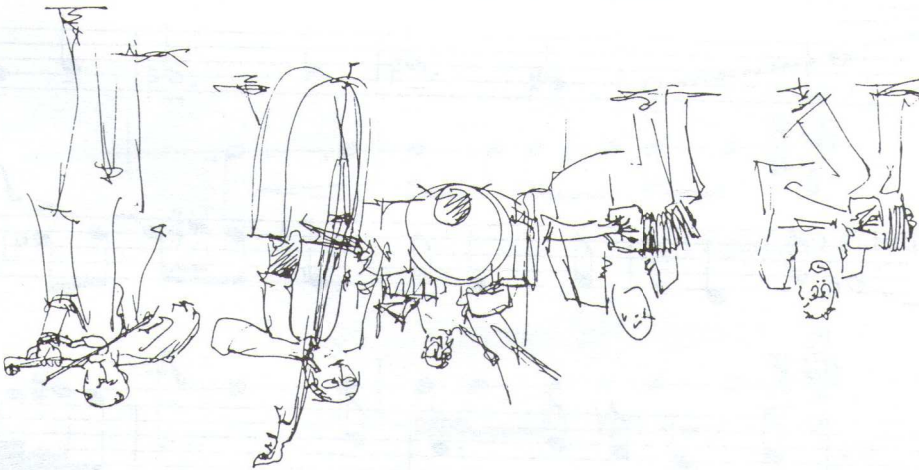
"La Patria" -- This dance was found in the Buenos Aires area. It was connected with the "feeling of independence." A sixteen measure introduction normally started this piece. It was often accompanied with "castanedas" (percussion). All the phrases used to start with silence!

accompanied by guitar and bombo. The Media Cana was the favorite dance for the Gaucho reunions.

Aires, the Gauchos who traveled from the farms (Pampas) to the cities and the many Italian immigrants who brought with them their minor key songs which alternated back to major harmonization (Canzone Napoletana).

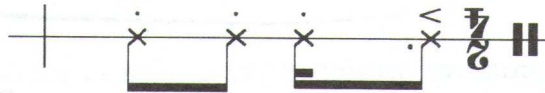
The instrumentation initially was provided by just a "bandoneon," voice and clapping hands. Sometimes a guitar was used. Gradually it developed until big orchestras and horn players were used to play the tango form.

The "maestros" of tango have been the Argentinian accordionist Astor Piazzolla and the tenor sax player Leandro "Gato" Barbieri.



Two Bandoneons, Drums, Bass, Violin

The tango rhythm is very easy to recognize. It has a very strong downbeat. A typical bandoneon rhythmic figure is as follows:



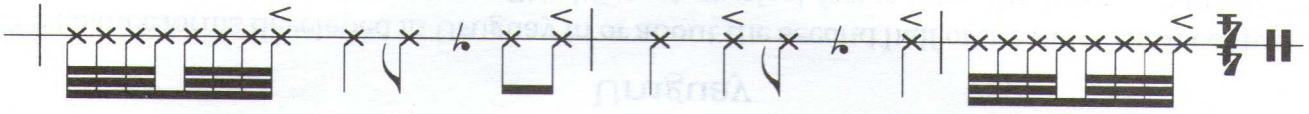
A typical bass figuration on the tango would be as follows:



or:



The drum set, usually on the snare, would play a rhythm similar to the following:



The dance forms developed in Uruguay in or about the second half of the nineteenth century. They came from the "campesino" territory. Six different musical forms were the basis. Some of them, of course, were influenced by music coming out of Brazil and Argentina. All of the following forms basically originated from the "cancion." The forms are:

Uruguay

The important thing for horn players and soloists to remember about the tango is the interpretation and use of volume, vibrato, accents and timing. The beat is derived from straight quarter notes, but there is an underground pulsation or intensity which should not be lost.

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, consisting of six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The second staff continues the melody with a long, sweeping line. The third staff introduces a new section with a 'zfs' (zestfully) marking and a 'staccato' instruction. The fourth staff features a 'd' (diminuendo) marking and a 'ff' (fortissimo) marking. The fifth staff includes a 'f' (forte) marking and a 'fu' (fuerza) marking. The sixth staff concludes the piece with a 'fu' marking and a 'ε' (epsilon) marking. The score is presented in a clear, professional layout with a white background and black musical notation.

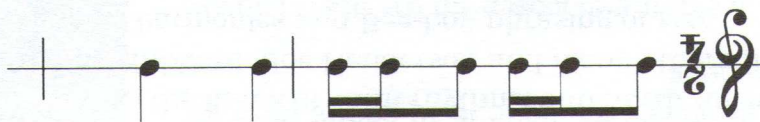
This is an example of a typical tango melodic line:

Later, there would be strong accents played by violins, violas, cellos and basses:

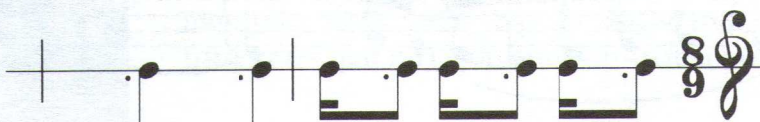
1. Estilo, Triste or Decima
2. Cifra
3. Vidalita
4. Milonga
5. Vals Criollo
6. Cancion Criolla

The "Estilo" has been the most common form. It normally has ten verses accompanied by guitar. It is usually very melancholy in nature and is distinguished by three definite sections: theme, cielito and final.

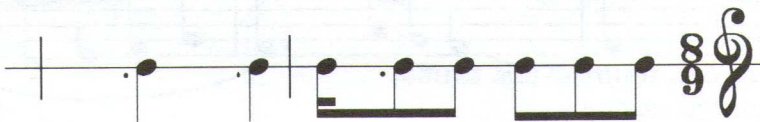
The typical rhythmic basis of the estilo is as follows:



The cielito rhythm is normally this:

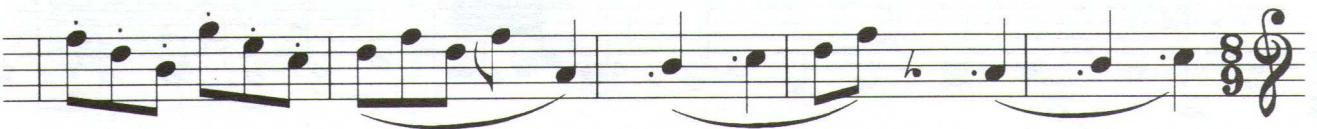


Or:



Both of these forms are very common. Eduardo Fabini was a very representative artist using these forms.

Another characteristic was the use of a repetitive phrase called the Malambo. This was sort of an ad-lib lick which kept playing all throughout the song. For example:



Chapter Four

Modern Evolution and Fusion Mixes

The late '60's saw a fusion of Latin and rock which developed the name Latin-Rock. Famous musicians developing this form were Carlos Santana, Malo, Tierra and El Chicano. The music normally had a sensual, rhythmic base (typical to a Cha-Cha, Montuno, or a double-time Samba or Bolero) and featured easy rock chord progressions. The instrumentation utilized a rich mixture of percussion and horns, but also infused electric guitars with various effects and electronic keyboards.

The Latin-Rock featured a definite use of the horn section as a rhythmic counterpoint against the rhythms being laid down by the electric guitar and the vocal melodies of the voices.

Another fusion occurred with the influx of Latin rhythms into North American jazz music. Artists such as Horace Silver, Freddie Hubbard, Joe Henderson and many others fused the driving sensual Latin rhythms with the complex harmonies and Bee-bop phrasing of jazz.

The following trumpet solo has a Spanish flavor and also uses a melodic line similar to that found in Flamenco.

Track # 11

The contemporary phrasing for the Latin American trumpet utilizes a very hard staccato, a violent vibrato and a hot (caliente) sound.

There also was an infusion of African rhythms entering the field of popular music in jazz. Thus, we derive the titles Afro-Cuban or Afro-Brazilian. People such as Miriam Makeba, Mory Kante, Khaled and Baaba Maal performed music of this genre.

Finally, in recent years we have seen a very popular mixture between Mexican music and Southwestern United States musical forms. This has developed the name "Tex-Mex".

Chapter Five The Warm-Up

There are many different techniques of warming up. The point is to loosen the muscles and to get them in shape so as to play efficiently without injury. *There is a definite technique to warming up and each musician needs to find the exact mixture that will work for him or her.*

The most basic form of warming up is merely to blow air through the lips without the mouthpiece. (You obtain a sound a little bit like a horse!) Another technique is to gently blow air through the mouthpiece alone.

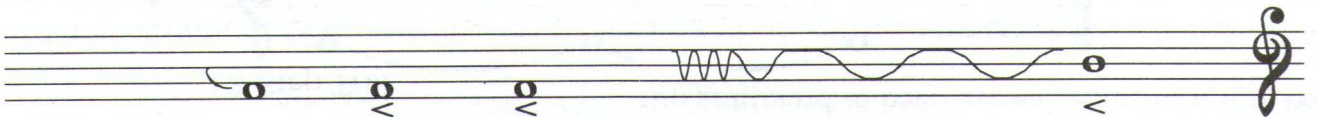
Remember that you are trying to loosen up the lips. You are not, at this point, trying to play loud or high. There is nothing worse, when warming up, than to try to play heavy, hard and high material.

The following is a good warm-up routine. You will start with a buzzing and then a fluttering of the lips, then you will concentrate on performing a various range of notes.

Blowing Air



Buzz (10 seconds/middle range)
Flutter (20 seconds to one minute/low range)
Blow the following notes easy



Go back to fluttering again

Only when you feel that your embouchure is sufficiently warmed up should you attempt the following high range warm-up.

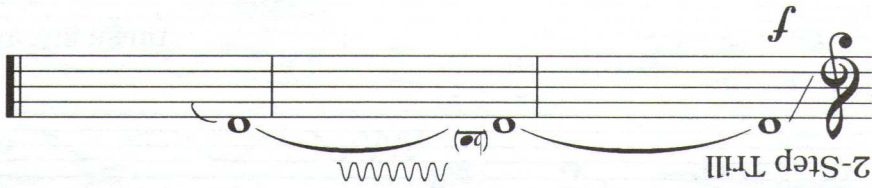
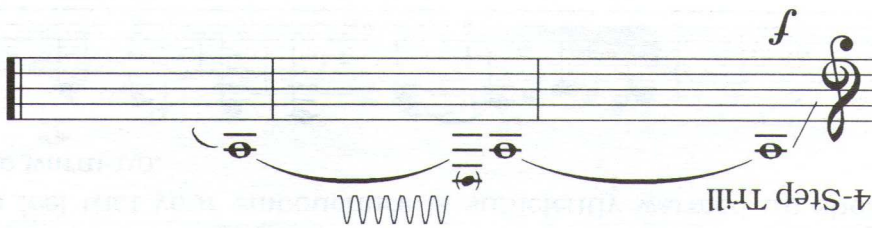


Breathing is essential to effective trumpet performance. You need to learn to use the air efficiently and without undue stress. Physical exercise is also excellent in terms of conditioning our body to breathe correctly. The following drawing shows different areas which are involved in our breathing.

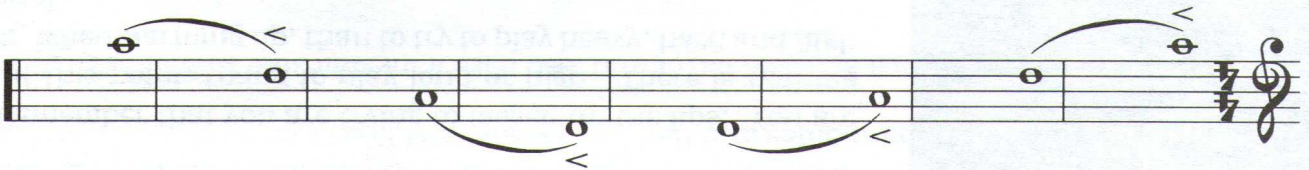
Breathing



Always begin with a very definite attack on the first note.

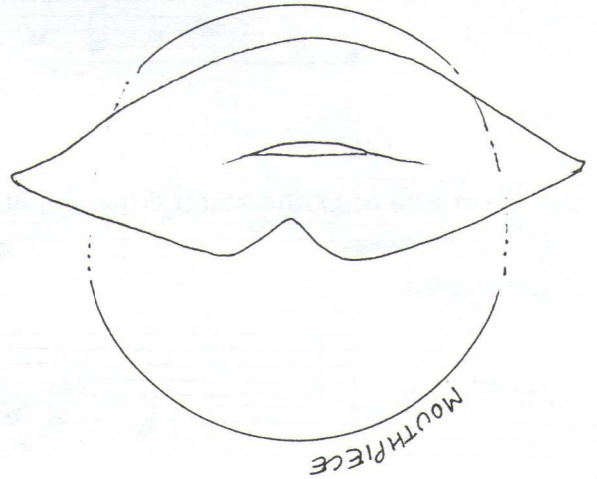


You don't always have to play down chromatically. You can change the keys. Play all of the exercises, however, in the key that you choose.

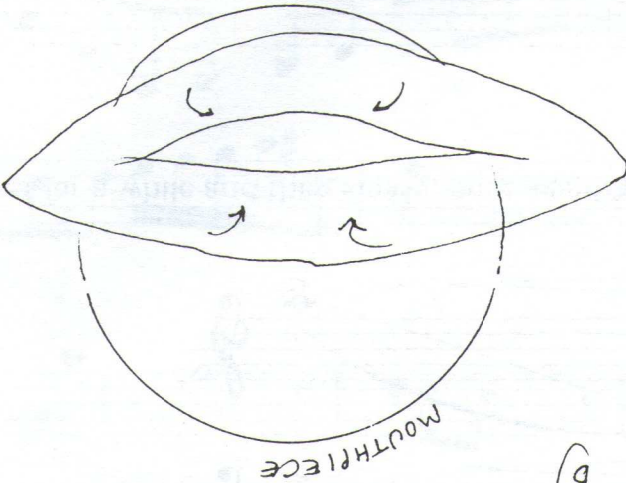


Here are some typical warm-ups. Play them with the following valve combinations: open; second valve; first and second; second and third; first and third; first, second and third.

A)



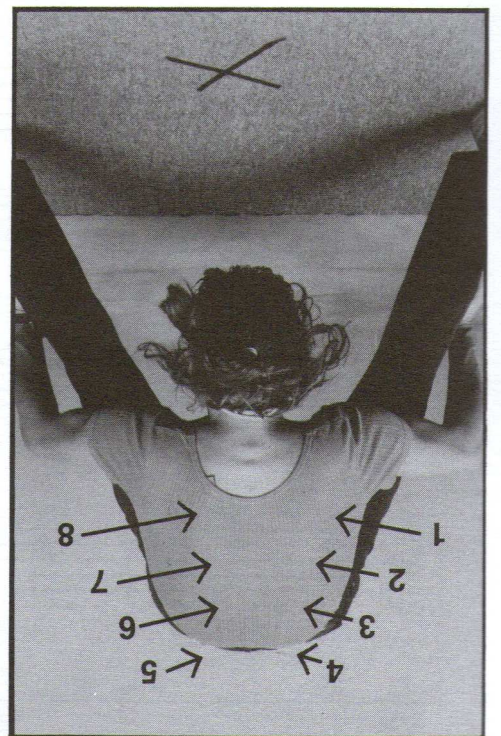
B)



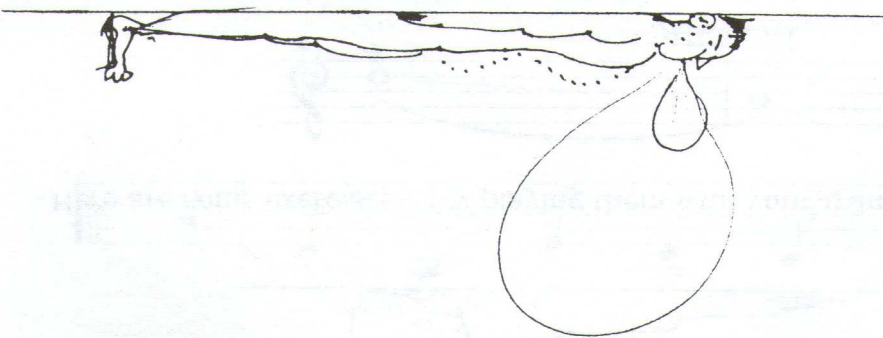
The key is not how much air to utilize. There is plenty of air available to play the trumpet. The key is how to most efficiently utilize this air.

If you lie down on your back, breathe in and blow out, you will get a sense of where the air is stored and what muscles are used in breathing out.

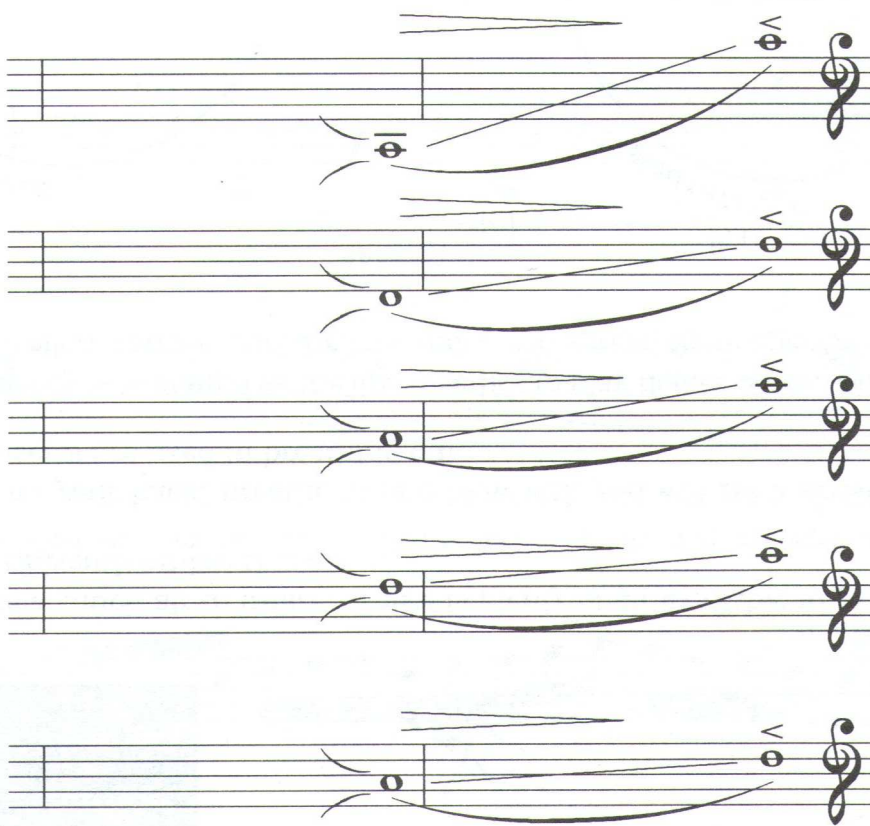
The normal tendency is to compress the lips together to play higher notes. Many modern trumpet players, with very excellent ranges, curl the lips under and spread them apart more when playing the high range.



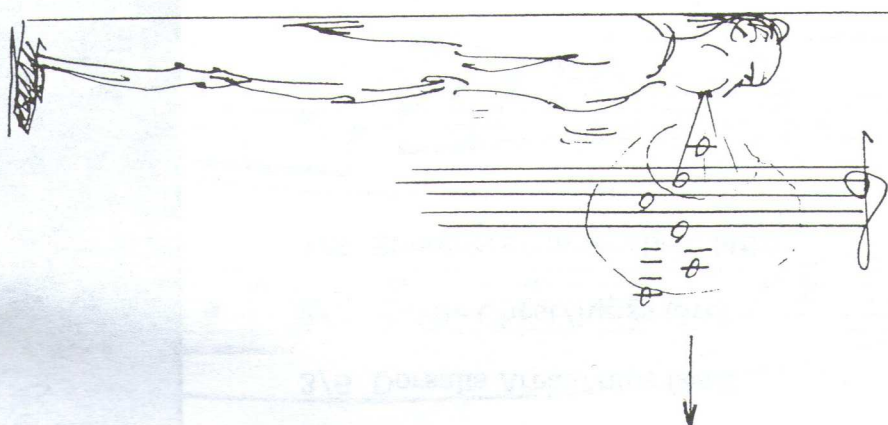
- 4/5 Lombar area (1st)
- 3/6 Dorsalis Areas/hips (2nd)
- 2/7 Middle Chest/lungs (3rd)
- 1/8 Shoulders/upper chest (4th)



Rest for a while and then slowly, play the following notes staccato and precisely.



Here are some exercises. Try playing them with your trumpet lying down on your back!



As you lie on your back, imagine the high notes coming out of the horn like below.

Reading

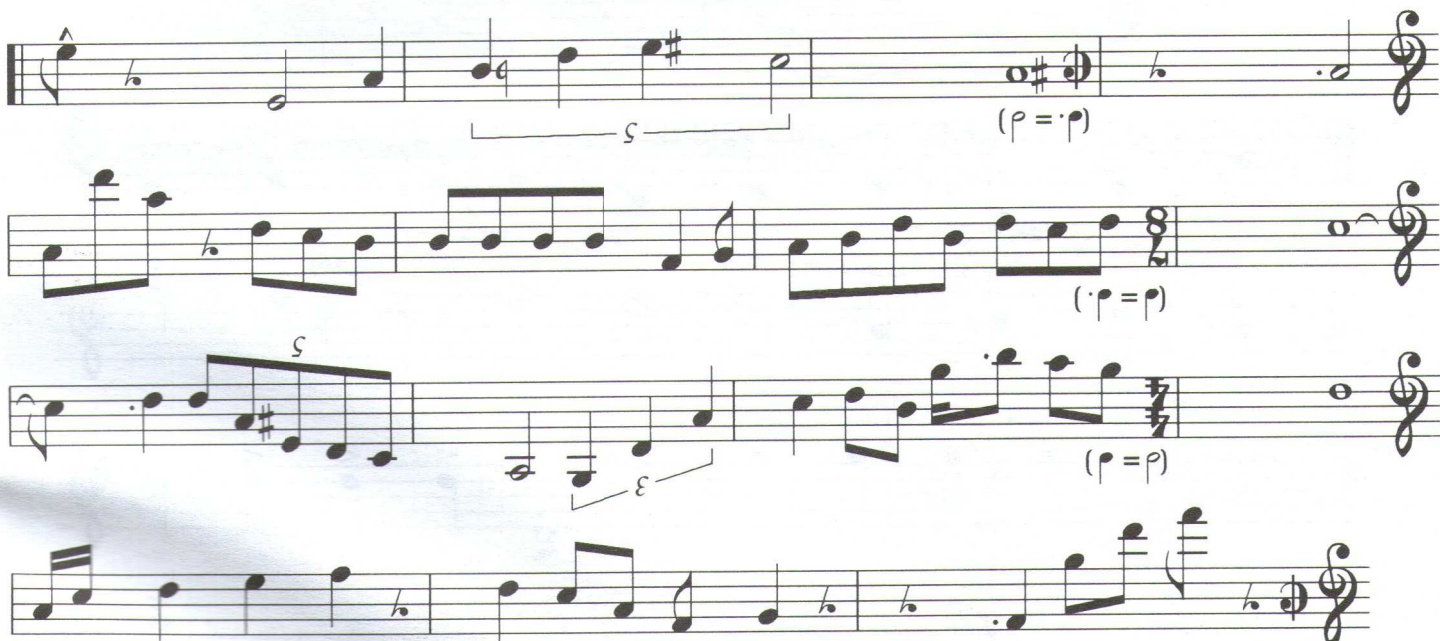
Good reading is required in all forms of music. Latin music is no exception. Many musicians who have problems sight-reading music have never developed a system for learning how to read music. In the following examples, try to sing or hear the melody first. I recommend "solfegeio." Solfegeio involves putting a syllable on every tone of the scale. Starting with the root, the tones would be Do, Re, Mi, Fa, So, La, Ti, Do. Try using solfegeio on very simple melodies. Once you have developed a degree of expertise with this, move on to slightly more complex melodic phrases.

Beginner



Intermediate





Always dedicate some of your practice time to sight-reading and *solleggio*.

Always look ahead. While you are playing a particular note, jump with your eyes to the upcoming phrase so that you can anticipate what is coming.



Also, develop your visual memory. You will need to recall musical phrases and rhythm patterns that occurred previously. Music frequently goes back to what has occurred and if you remember what occurred, you will be able to play the new phrase correctly.

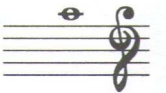
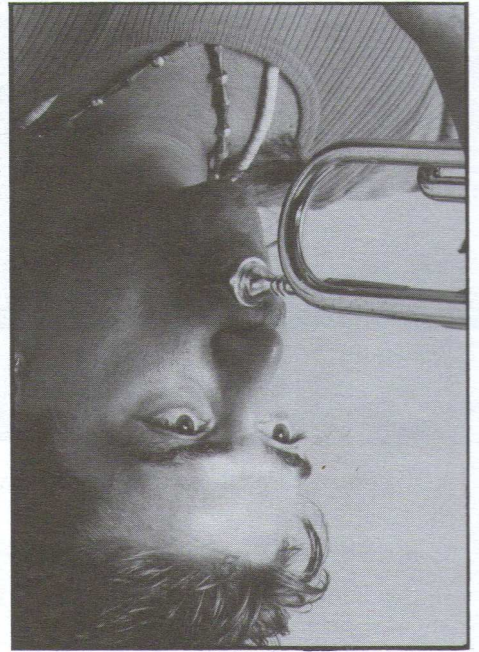
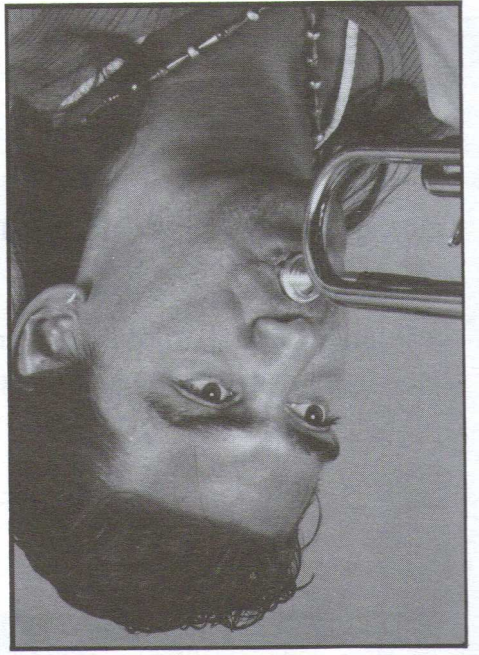
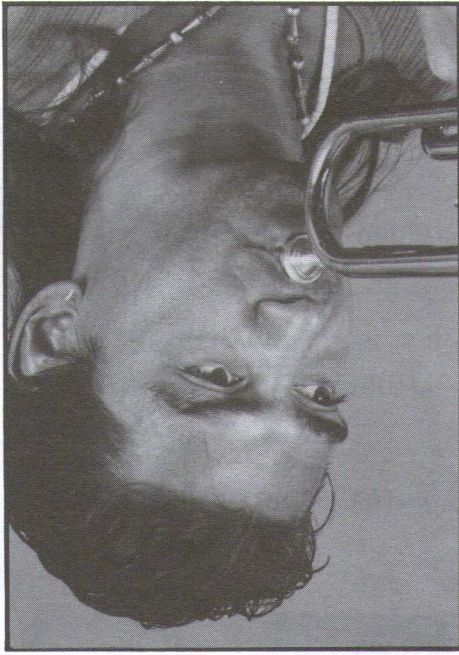
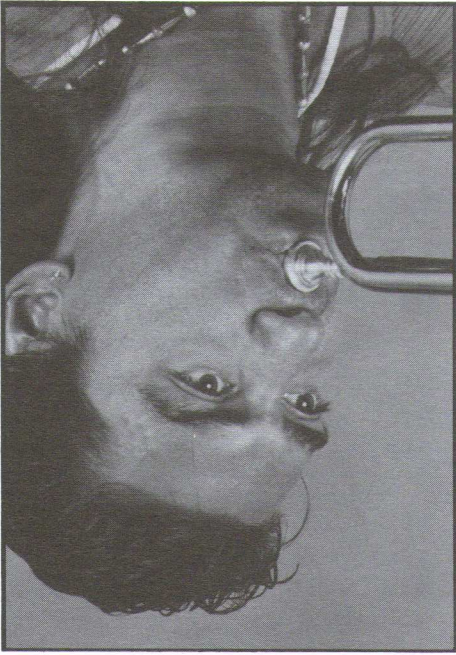
Always scan the piece you are going to play. Look at tempos, key changes, different rhythmic figures, the use of mutes, etc. Soon you will develop your own system for sight-reading.

Embouchure, Centering of Positions

This matter has been discussed briefly in Chapter One. I would like to spend a little time, however, talking about the best way to produce the sound.

Remember, no two brass players have exactly the same embouchure. Here's a point to think about. Try to find that precise moment when playing from low-range up to higher range when you feel or visualize the necessity to "bend" your horn in order to play higher. This is similar to a car going up a hill that finally needs to shift gears.

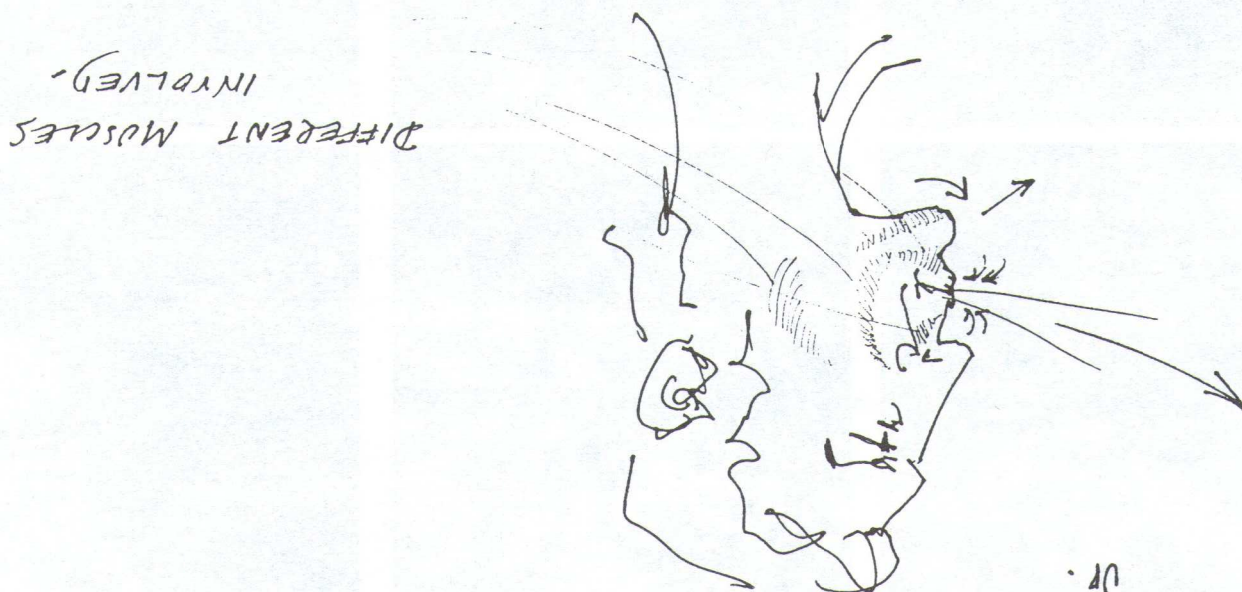
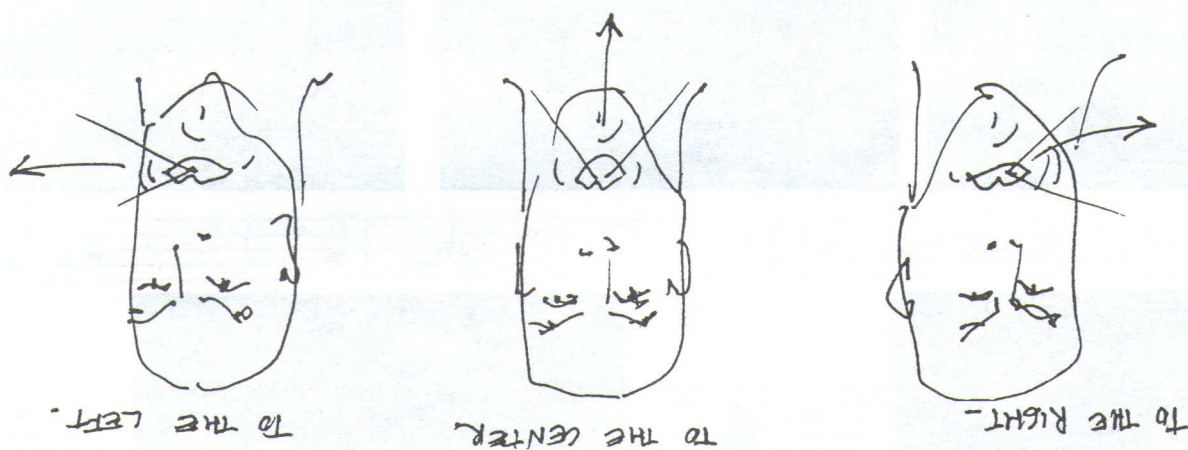
This change of positioning is called the pivot point. Many players incorrectly overexaggerate this movement or they bend the horn to the wrong side. There are no fixed rules, however, is an efficient means for you to use in changing the position of your horn in order to play the higher register.



Here are some pivoting suggestions to follow. The photographs above show subtle changes in the embouchure position starting from a low pedal C up one octave at a time until I am playing a double high C! A very small pivot occurs about half-way up. It is important to keep all the openings of the mouth cavity and throat wide open.

Buzzing, or producing a sound without the mouthpiece, is very important in developing facial muscles. Look at yourself in the mirror and try to orient the direction of the air stream from right to left. Also, alternate it up and down. This will help you find a centering point for the air stream.

Be aware of the position of your teeth when producing low tones and high tones. Many trumpet players project the lower teeth slightly forward when playing the higher range.

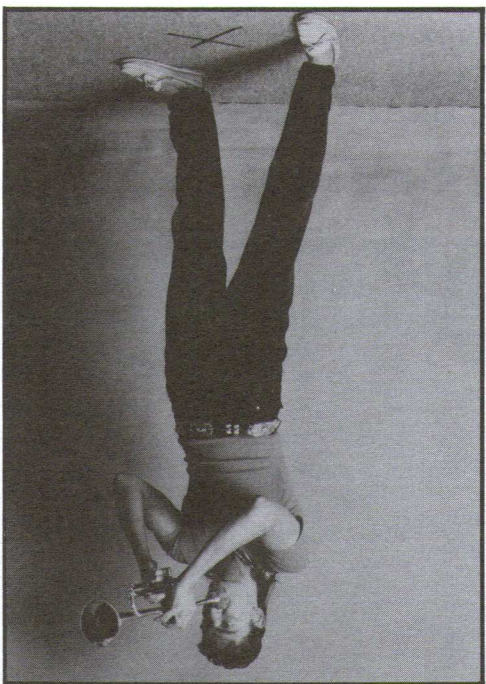
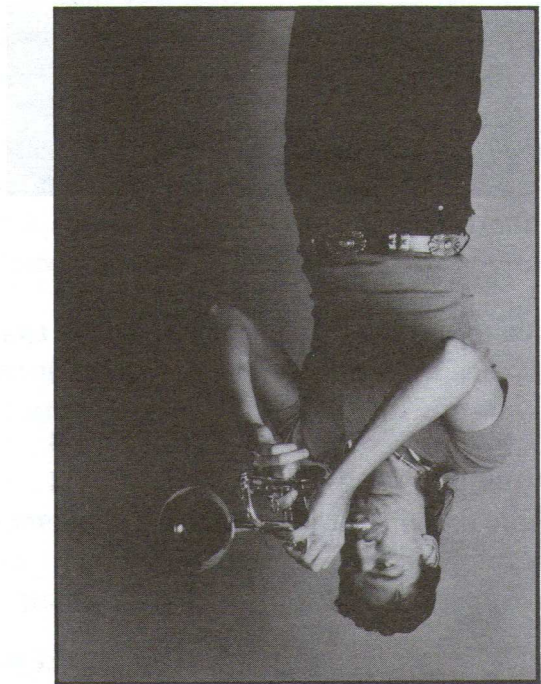


Buzzing, Directing the Air to the Sides, Using Facial Muscles

Avoid wrong and destructive habits. The bending of the horn to one side or the other is not a good practice. Also, squeezing your arms down against your chest is a very bad habit. This restricts the air flow considerably and creates tension.

Practice and get use to playing while standing. Find a balance point on your feet so that your weight is distributed evenly.

Center the horn position starting with your shoulders. Visualize the horn as centered between the arms, shoulders and mouth.



It may sound unusual, but I have found it helpful to imagine a diagonal line going from the angle of the horn in relation to the position of my head.

The following example show us how to position the horn.



First, hold it with the right arm only, bringing it down from a complete large breath.

Next, keep your head straight up and move only the left arm.



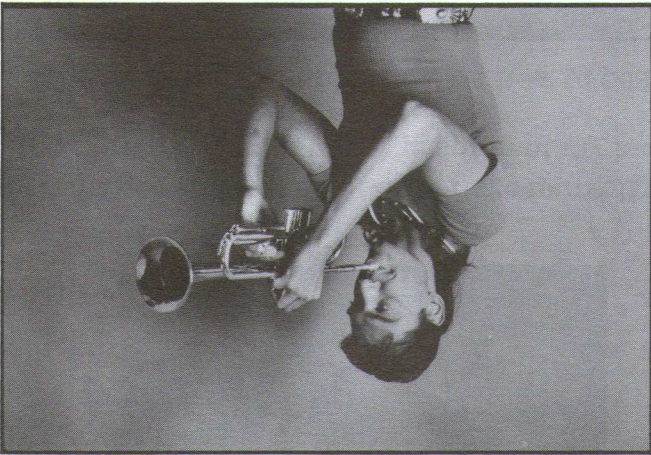
Keep moving down from left to right.



Set the horn with the arms and lips.



Blow a note with no stress or pressure.
This should be a middle range note, mf.



Position the horn on your mouth coming
from up to down.

Physical Training

The trumpet is a very physical instrument. Conditioning is quite important. Thus, healthy eating habits, no smoking, daily routines of athletic exercises such as jogging, gymnastics, body building or other aerobic training are all important. I have found the following basics to be important in my total "trumpet conditioning."

Food -- As one might expect, a good balanced diet is preferable. Avoid overly heavy and fatty foods. Be careful of using alcohol. Avoid junk food and whenever possible, avoid fast food. I have also found that eating heavy meals right before I sleep is not the best policy.

General Health -- Just as you might expect, good habits of sleep, condition and cleanliness are all important if you will continue over a long career to play an instrument as physical as the trumpet. I am always very careful about not letting other people handle my mouthpiece.

Physical Exercise -- I really like aerobic exercises that strengthen the abdomen and legs. I think running or jogging is excellent. It is good to start with a brief workout of ten minutes, two or three days a week, up to thirty or forty minutes, five or six days a week. Wearing a plastic jogging suit, plus a sweatshirt over that really causes you to lose a lot of liquid while you run.

I like to concentrate on my breathing while running. The following steps are some examples of how I think about breathing and running.

Step A -- Inhale during the first right foot/left foot sequence. Then exhale during the next right foot/left foot sequence.

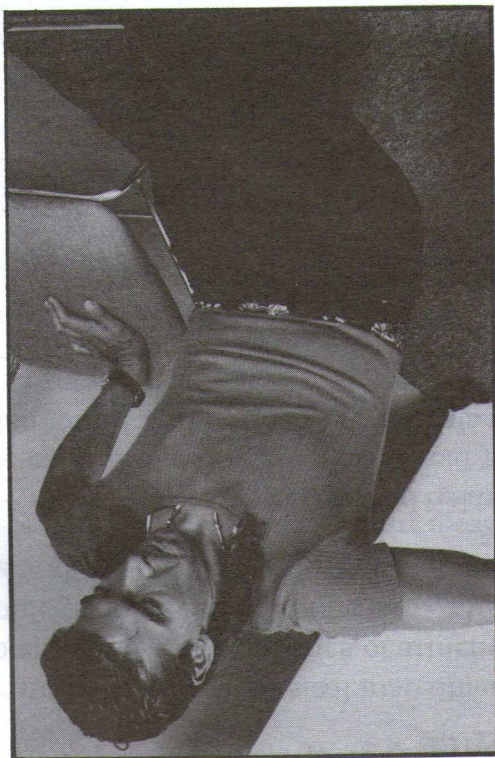
Step B -- Lengthen the breathing time so that you breathe in for two right foot/left foot sequences and breathe out for one.

Step C -- Now try breathing in on two right foot/left foot sequences, holding your breath for one right foot/left foot sequence and breathing out on two right foot/left foot sequences.

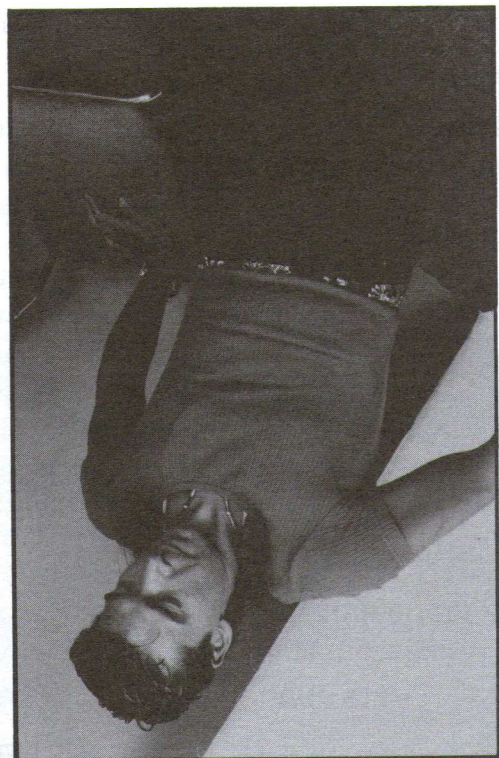
By doing a routine similar to this, you will learn to control your breath while utilizing it.

Push-Ups

The following photos show another warm-up exercise. Breathe slowly (inhale while going down, exhale while going up). Use three to four sets of ten to fifteen repetitions.



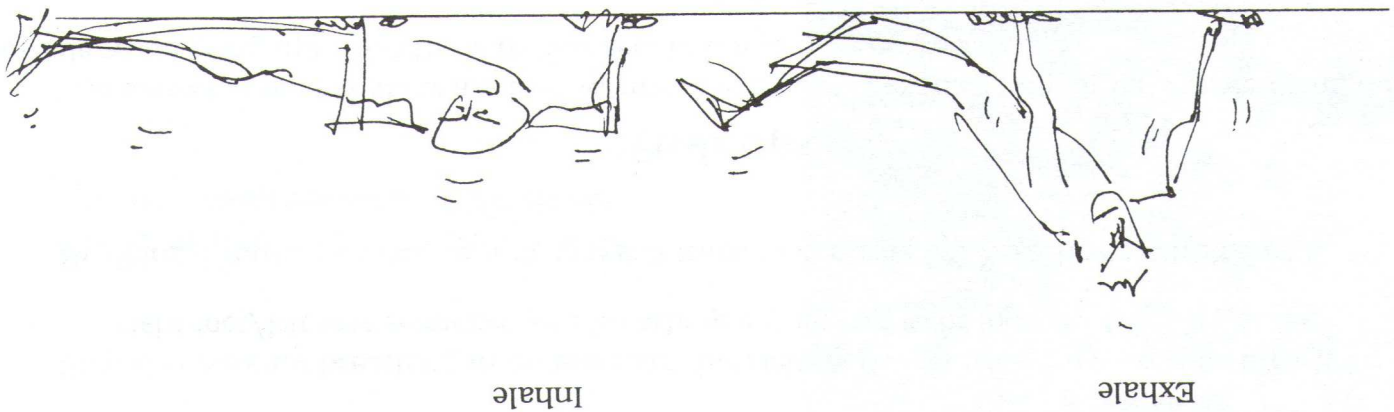
Down: Inhale



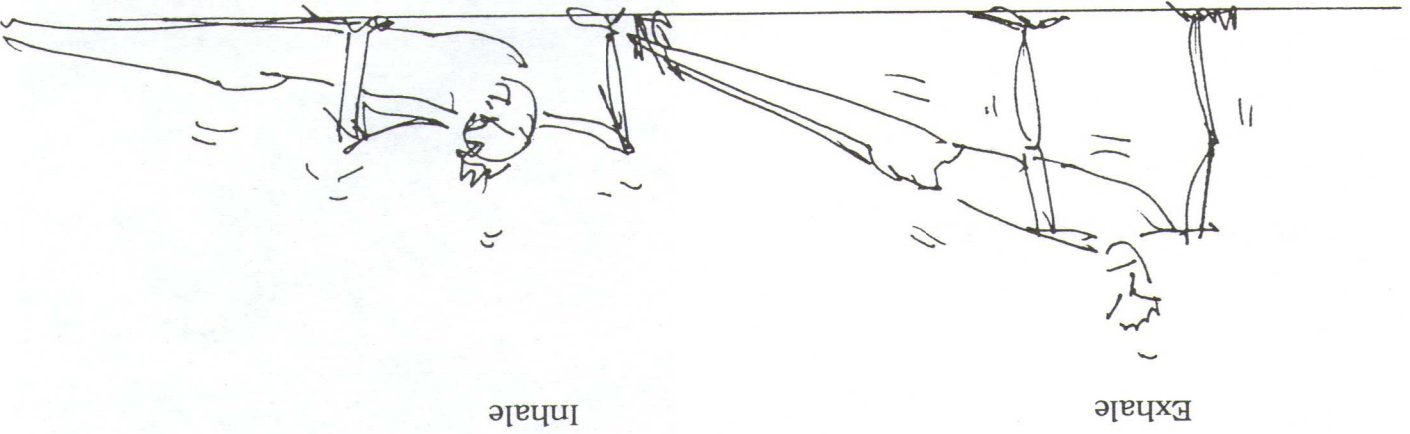
Up: Exhale

As you can imagine, building and improvement of your muscles will really help your trumpet performance.

The following drawings show some suggested breathing procedures while doing pushups.

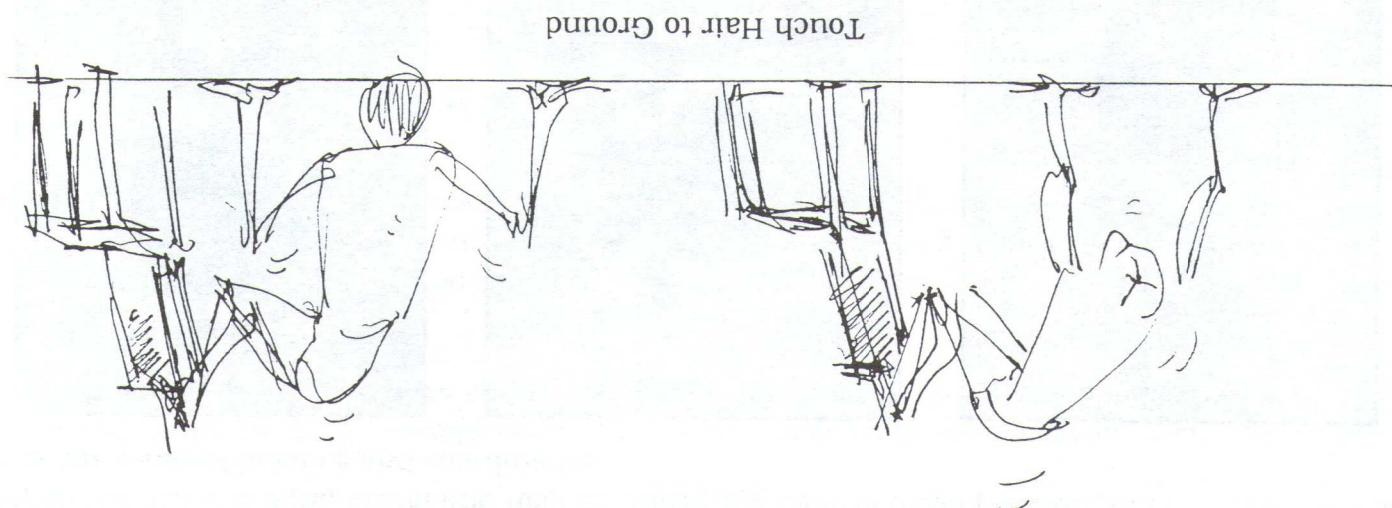


Exhale

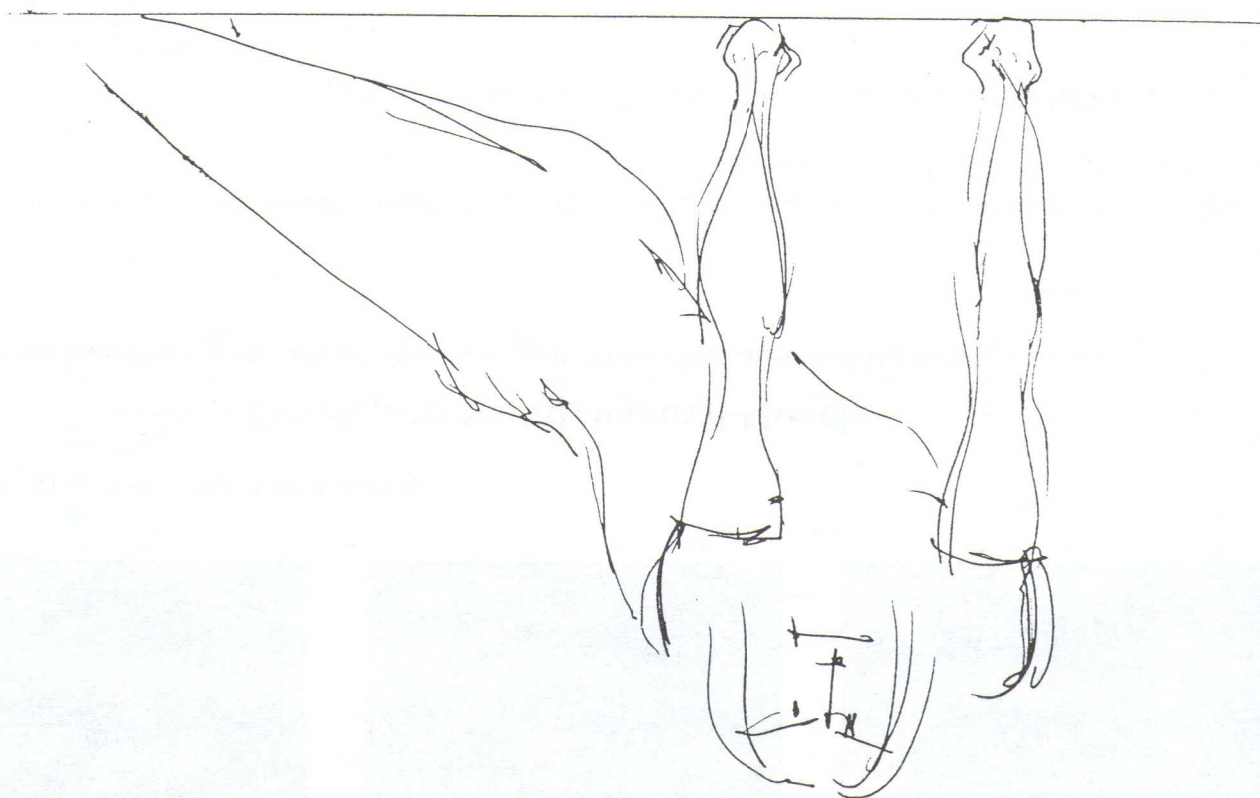


Inhale

If you want to make this particular type of exercise more challenging, try the following.



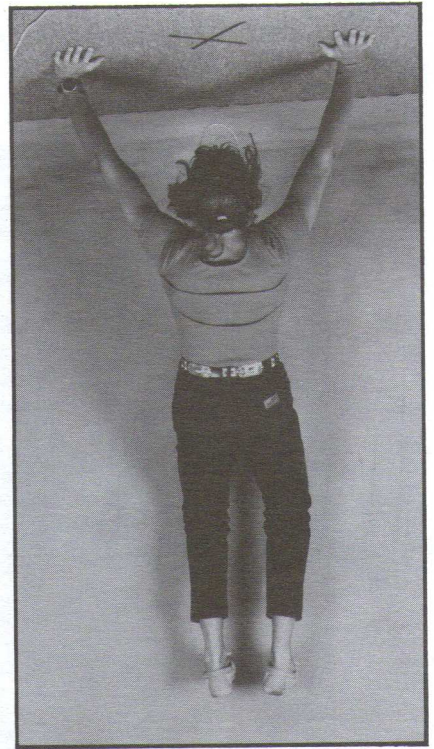
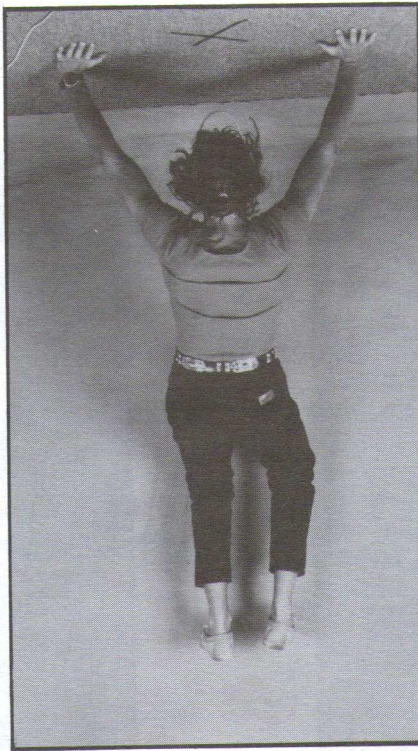
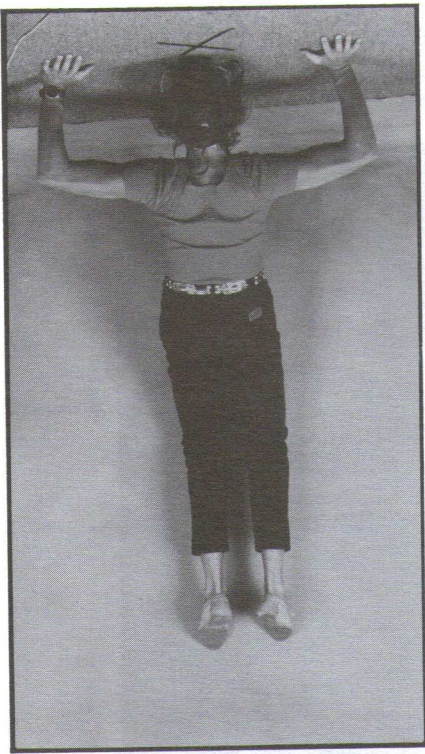
Use Clenched Fists



Developing the Abdominal Muscles

Here is an exercise I use. Do sit-ups and also cross your legs and try doing sit-ups.

Breathe in and out, loud and slowly.

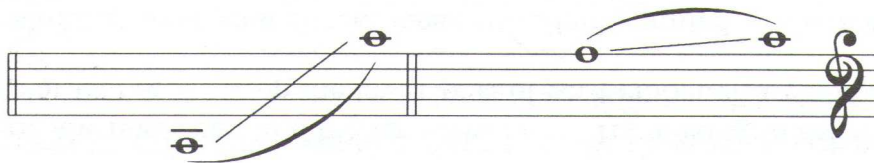


This will really be challenging. I like to do vertical pushups. I feel that vertical pushups help to develop our sense of equilibrium and help us utilize and control blood pressure under stress. It also helps our sense of balance and coordination.

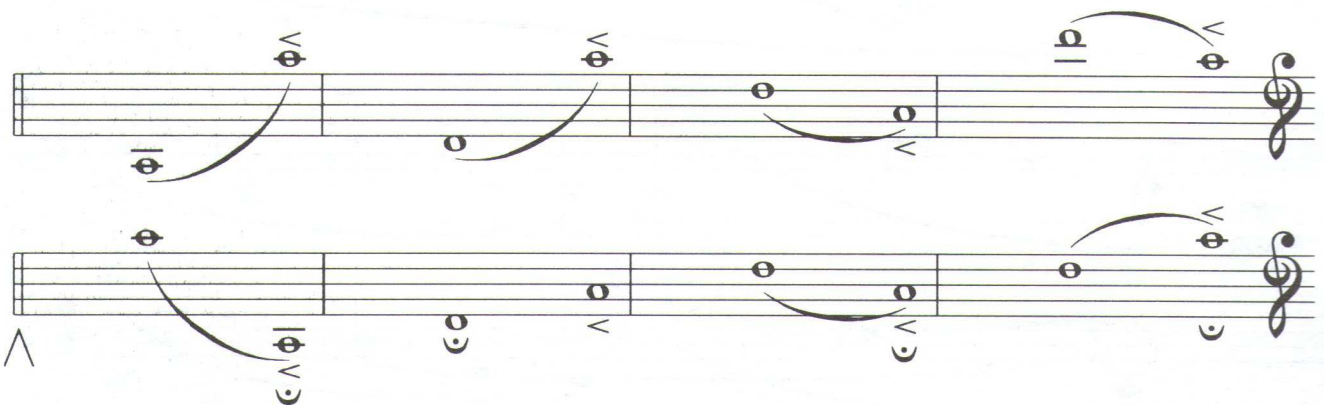
Chapter Six Slurring

Latin American music makes great demands on the brass player. Keep in mind that Latin American music is not an evolution of North American jazz. It is a style of music unique in its own right.

Practice slurring intervals like the following. There should not be a drastic change in position of the lips. Concentrate on reaching the higher note quickly and in tune. In order to do this, you will need to concentrate on the position of the tongue, teeth, the embouchure and even the pivot angle of the horn.

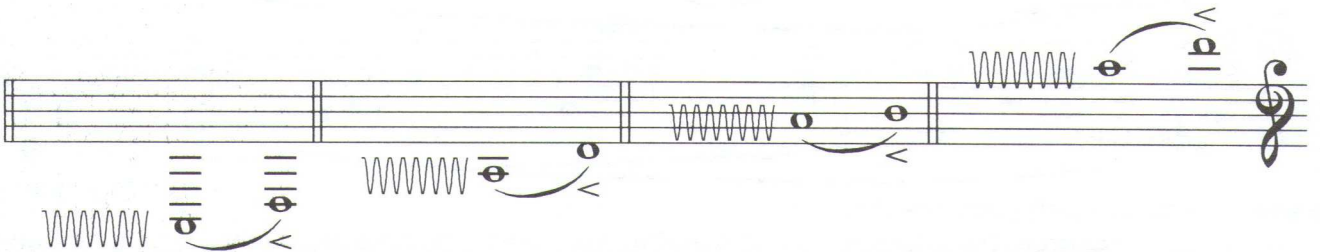


Practice the following example in order to concentrate on the positioning needed to play accurate, quick intervals.



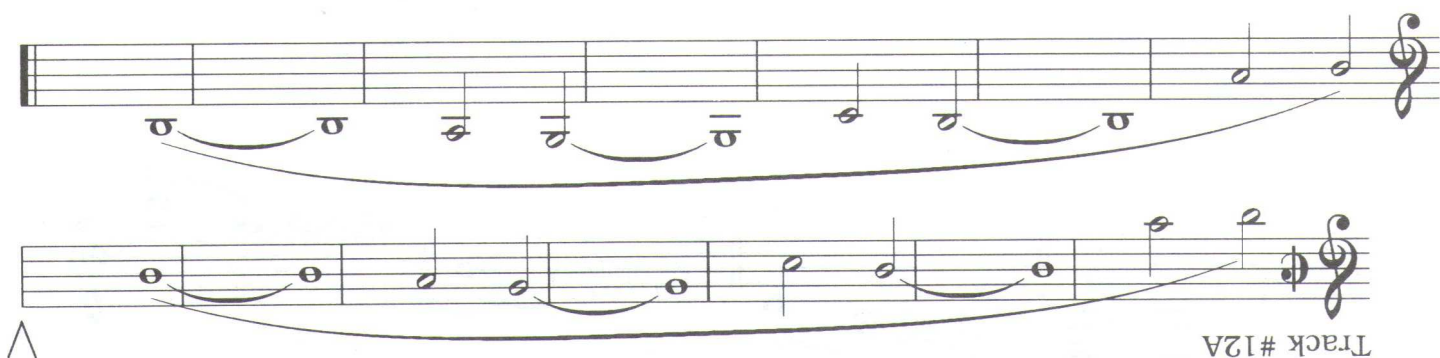
Latin music requires a very smooth, legato tongue technique. Sometimes you can help yourself with this by using a very delicate half-valve.

Flexibility and shakes are also important. Try the following drill.



Some people find it easier to obtain vibrato through the movement of the horn back and forth. This technique is more stressful to the lips. I prefer, therefore, to use a technique which is done by moving

The Vibrato



Track #12A

Also, try playing the above exercises from the end back to the beginning (backwards). From the CD, play track 12A. Listen to hear the easy, floating legato on the different octaves.

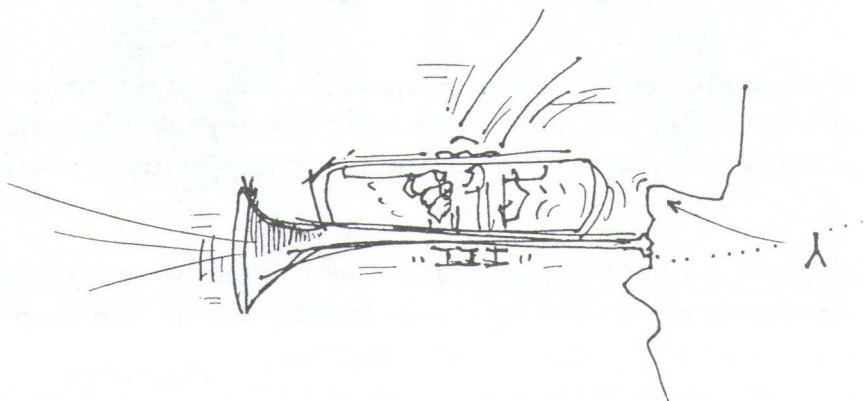


produce the higher notes.

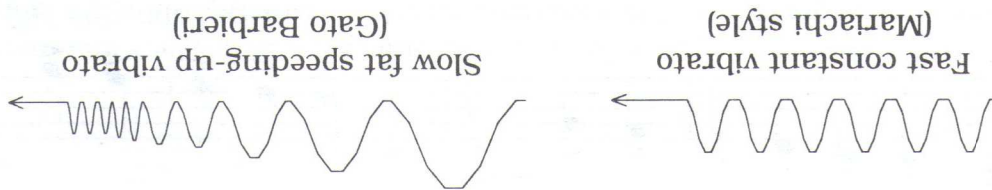
To help with your slurring, keep your cheeks loose and slightly puffed. Make sure that the muscles at the corners of your lips are holding firm, then utilize the air and breathing system to obtain the desired result. Try the following exercise. Concentrate on your breathing and the air flow in order to do the above shake or trill drill. Keep the lower part of your embouchure stable.

Try to avoid playing low notes soft and higher notes loud. Try looking in the mirror while you are

Be careful not to put too much stress on your lips. Put a strong accent on the first note. Obtain the same second note by blowing the same amount of air. Just get it by moving the horn.



the teeth in somewhat of a "chewing" motion. Below are two different vibrato diagrams. The first is of a fast, constant vibrato as is used in Mariachi music. The second is a slow, fat vibrato which gains in speed as it tails off. This is similar to that used by Gato Barbieri. When you practice your vibrato, try playing it in different environments (small room, open air, big hall, sound proof studio, etc.). Listen to track fifteen on the CD.



Practice the following notes with the metronome suggestions. Try to gear your vibrato to the graphic diagram shown on each example.

$\text{♩} = 60$

Vibrato

Vibrato

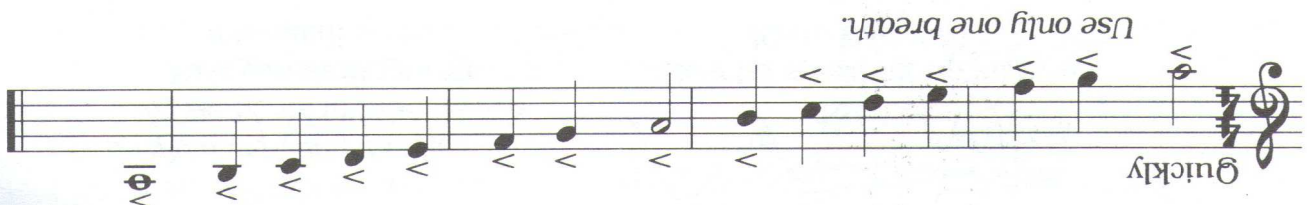
Vibrato

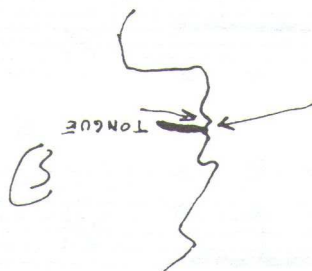
The two examples on track 12B are good for slurring and vibrato. Listen to the track to see when the vibrato emerges and then disappears.

Track #12B

The Staccato

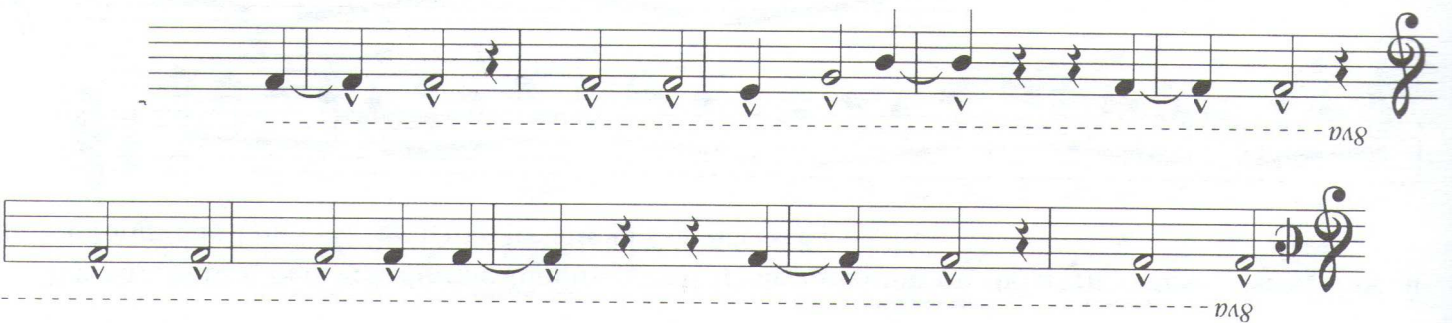
A clean staccato articulation is a mark of a good Latin trumpet. In theory, the staccato is nothing more than the quick movement back of our tongue from a position against the inside of our teeth. This produces either a deh-dah or a toh-tah sound.





Szthouh-Szthauh -- This is very heavy, fat, powerful staccato and it is very common in Latin music. It requires the exaggeration of the starting attack. The tongue usually starts between the teeth. Listen to track thirteen.

Track #13



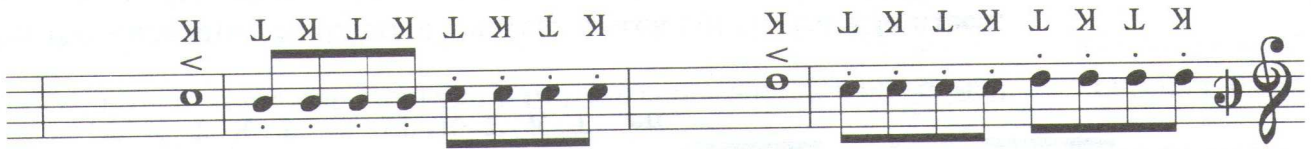
Double and Triple Tonguing

Double tonguing and triple tonguing are used for very fast sections of Merengue, Spanish Flamencos or Salsa. I would not get overly concerned with double or triple tonguing until you have mastered the various nuances of single tonguing. Double tonguing and triple tonguing can, in later stages, help give great control to the flow of air and air pressure for a higher range.

Play the following studies.



Play the same study in different octaves. Check out CD track fourteen.



Try reversing the tonguing, playing K-T-K-T (throat, tongue, etc.):



Try alternating between double tonguing and triple tonguing on different notes. Remember, a double tongue is T-K-T-K, the triple tongue is T-T-K T-T-K.



[illegible]

Get used to playing phrases like the Brazilian introduction to a Frevo below.

You can go up or down chromatically, but always rest after the fermata. Take the horn away from your lips and rest for a while.

This also applies to studies utilizing the high range.

The musical score for 'The Rose Tree' is presented in four staves. The first staff contains the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The second staff features a piano accompaniment with triplets and a 'T K T' (Treble, Keyboard, Treble) pattern. The third staff includes a vocal line with a 'V' (Vocal) marking and a piano accompaniment. The fourth staff continues the vocal line with a 'V' marking and the piano accompaniment. The score concludes with a final chord marked with a sharp sign.

The following studies show that even when playing lip flexibility type studies, you can still experiment and practice different kinds of tonguing.

The image shows two staves of musical notation. The top staff contains a sequence of notes: a half note G#4 (labeled 'K'), a half note A4 (labeled 'K'), a half note B4 (labeled 'T'), a half note C5 (labeled 'K'), a half note D5 (labeled 'T'), a half note E5 (labeled 'T'), a half note F#5 (labeled 'T'), and a half note G#5 (labeled 'T'). The bottom staff contains a sequence of notes: a half note G#4 (labeled 'K'), a half note A4 (labeled 'K'), a half note B4 (labeled 'K'), a half note C5 (labeled 'K'), a half note D5 (labeled 'K'), a half note E5 (labeled 'K'), a half note F#5 (labeled 'K'), and a half note G#5 (labeled 'K').

Try using just throat staccato:

One technique of obtaining high notes is to "surprise" your embouchure by going higher without changing any facial position. If your breathing is right, the higher notes will come out.

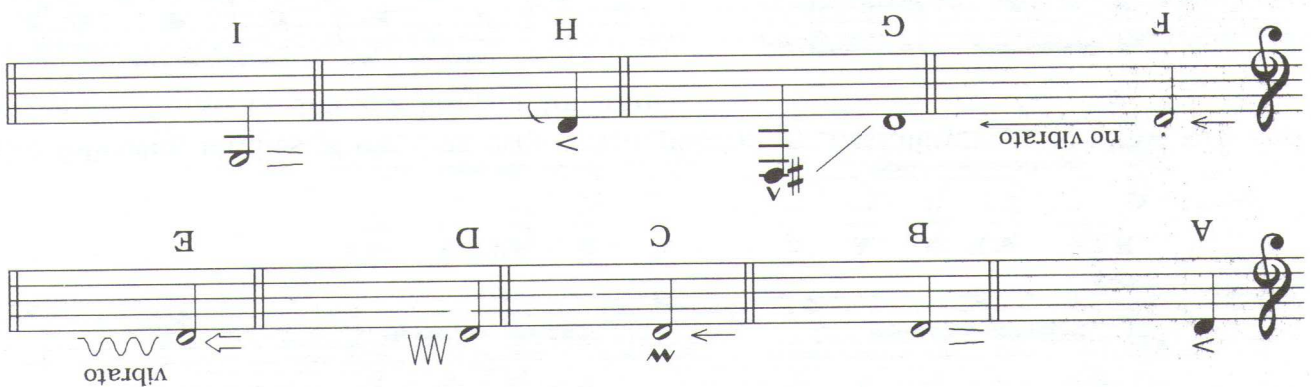


The following are exercises for range. Practice slowly, take frequent breaks, play exercises in all different ranges chromatically. Always stop playing before you get burned out or tired.

When practicing high notes, concentrate on your breathing to make sure that the flow of air is unrestricted. Avoid as much stress as possible. Check the position of your embouchure.

In contemporary trumpet performance, especially in Latin music, good range is essential. Range, to some, is a very elusive thing. You cannot attain high range merely by constant, heavy practice. It takes a combination of proper technique and proper thinking. Nowadays, trumpet players frequently are called upon to play a good three octave range (low G, middle G, G above the staff, high G).

Range

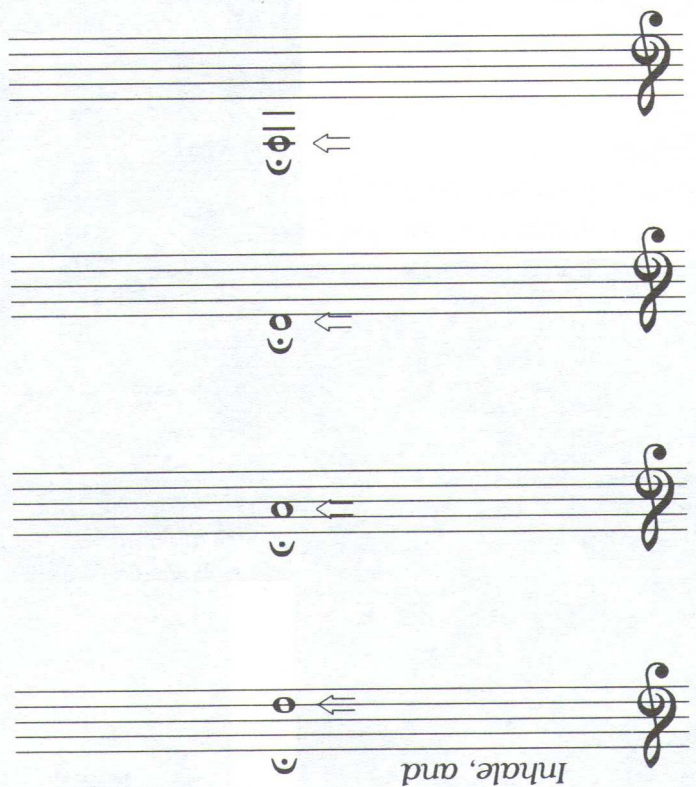


Accents

Latin American music, being very colorful, utilizes a rich selection of accents. Enclosed is a chart of accents.

No Tongue Notes

Starting a note without tonguing it is a technique being used more and more. This sound is a "Whoah." The stream of air starts from the diaphragm and the tone is produced from the diaphragm. Try the following exercises. Learning to play notes accurately and comfortably without starting them with an attack will do wonders to help the flow of air pressure and your control over the air pressure.



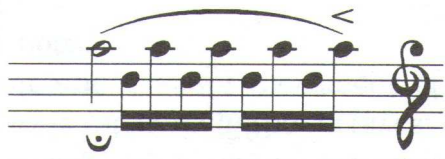
Try playing whole ballads and whole tunes without tonguing the individual notes. It will give your diaphragm a real workout!

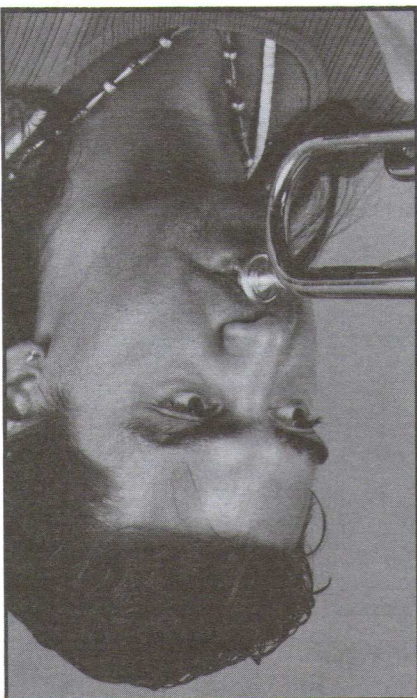
Flexibility

Much has been written on flexibility. My theory on increasing flexibility is not to practice on close intervals, but to practice on very wide intervals (fifths, octaves, etc.). Reach the higher notes strictly by using the increased flow of air and a slight movement of the horn. Try not to change your embouchure to obtain the higher notes.

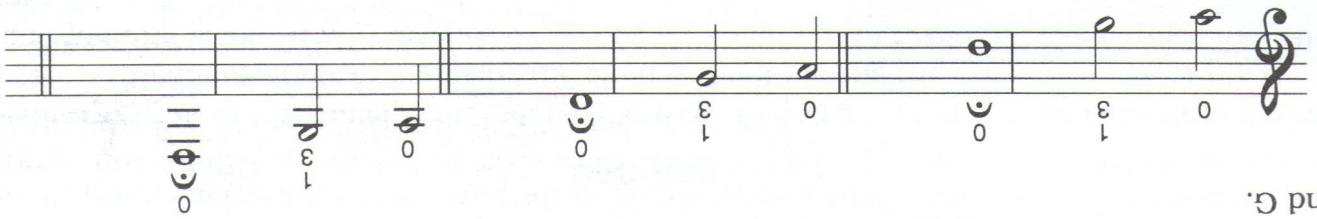
If you look at the pictures, you will see that my embouchure has changed very little in going from a low C to a G above the staff. There is no stress and no pressure.

Check the corners of your mouth. They should be pointed down slightly when the embouchure is correct. As you go up in range, your chin will go slightly forward.





Don't forget that flexibility exercises should be part of your daily routine. Think of centering the direction of air flow to the high part of the horn or the mouthpiece.



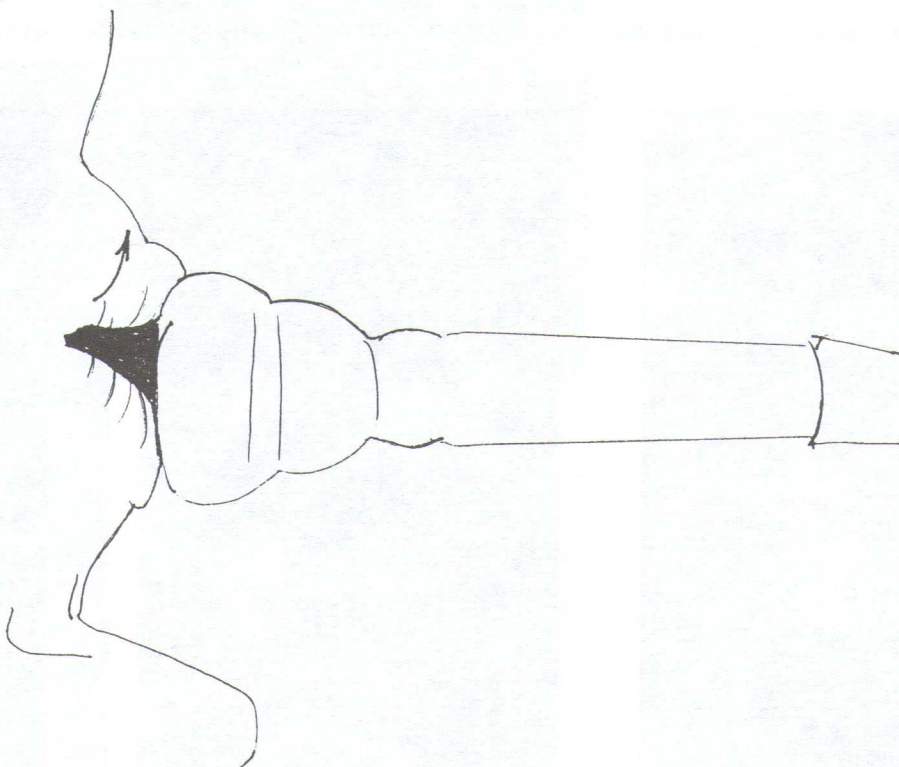
Make sure that the lips are not too close together. They should be sufficiently apart to allow a good stream of air when playing the high notes.

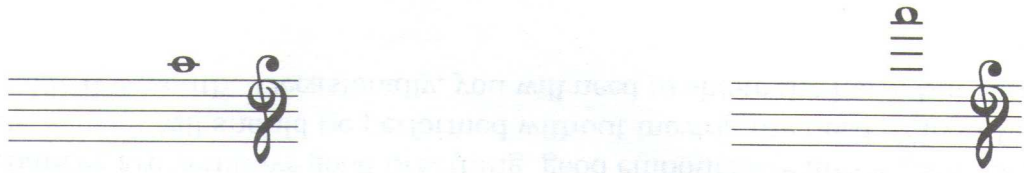


Practicing bending notes will help give you a lot of control over your horn. Always practice bending exercises slow, but do not practice them for too long. They don't need to be perfectly precise. Some harmonic tones will come out easier than others. Try the following examples.

Historically, brass instruments did not have valves. Bending is kind of a throw back to the early instruments. Bending a note or changing the pitch without playing the valves teaches you to control the right quantity of air. It also teaches us quite a bit about position and pressure and embouchure openings.

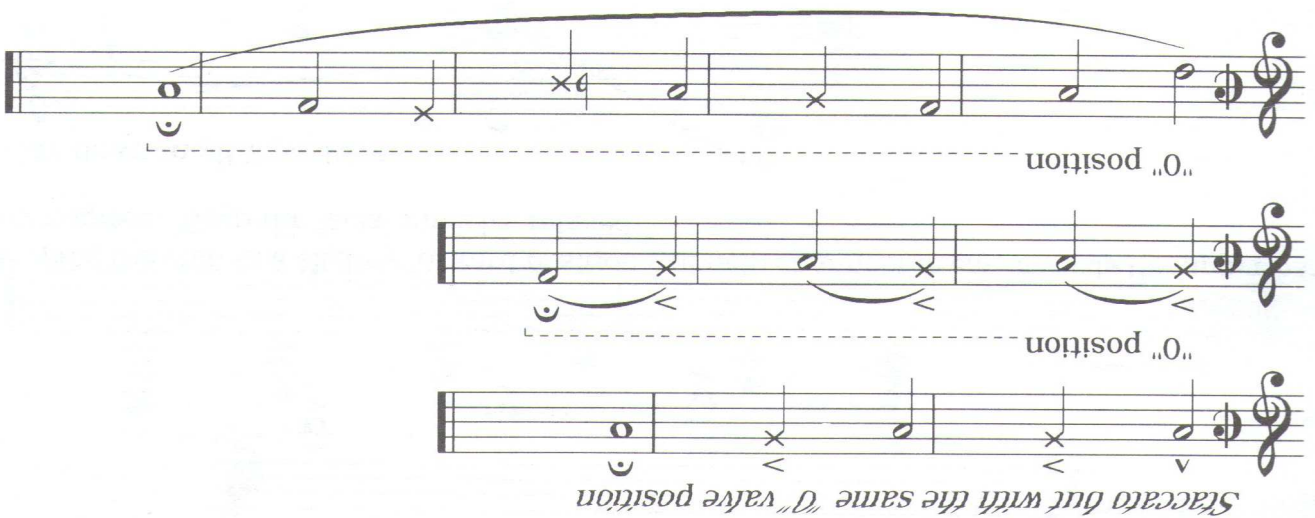
Bending





Some players put far too much emphasis on pedals. The pedal tones are a part of your range and should be practiced accordingly. Forget about changing the position of your embouchure, changing volume or quality of sound. Learn to play the pedal tones with the same embouchure and technique that you play notes on the rest of your instrument. Practicing pedal tones can renew and refresh your embouchure. Practice them as much as you feel you need. It has been said that the sound obtained on pedal tones is the mirror of that which will sound when you play the higher register. Keep this in mind when you play the pedal tones.

Pedals

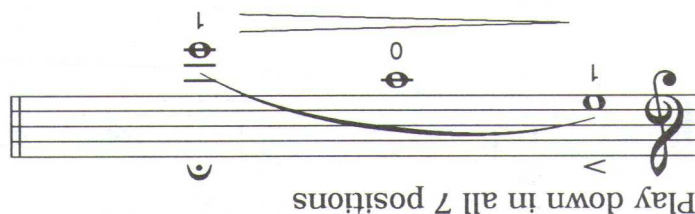


In the following examples, do not detach the mouthpiece from your lips. Also, practice the examples up and down chromatically. In some cases, you can help yourself bend the note by giving the horn a little tilt to the left or right or moving slightly the corners of your lips.

It is difficult to learn to play notes lower than F with a big, fat, loud sound. Keep practicing it. Keep your chin forward.

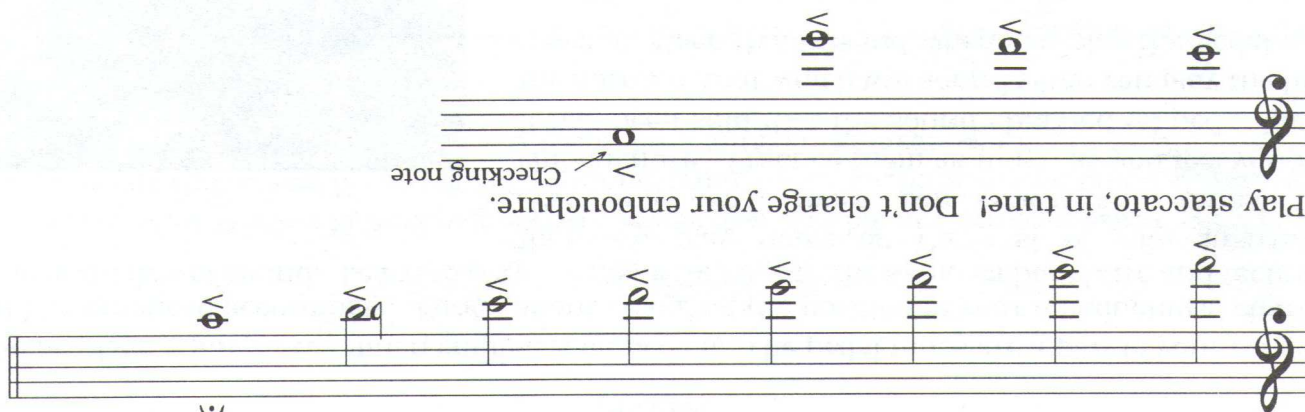


Keeping the chin in a slightly forward position will help channel the ear towards the upper part of the mouthpiece. Keep the facial muscles relaxed.



Play down in all 7 positions

Use the same valve position as for normal octave.



Play staccato, in tune! Don't change your embouchure.

Endurance

Endurance is the quality or act of persevering. Endurance does not mean senseless, repetitive, mechanical training. It is derived from a well-balanced, well-thought-out total discipline involving daily practice, sleep, diet and physical exercise.

Use good sense. You need to build up your embouchure and your physical strength to meet the job ahead. If you are worried about having to play three long sets on a particular night as a soloist with only a piano player, practice long and soft tones. Don't kill yourself in the practice room.

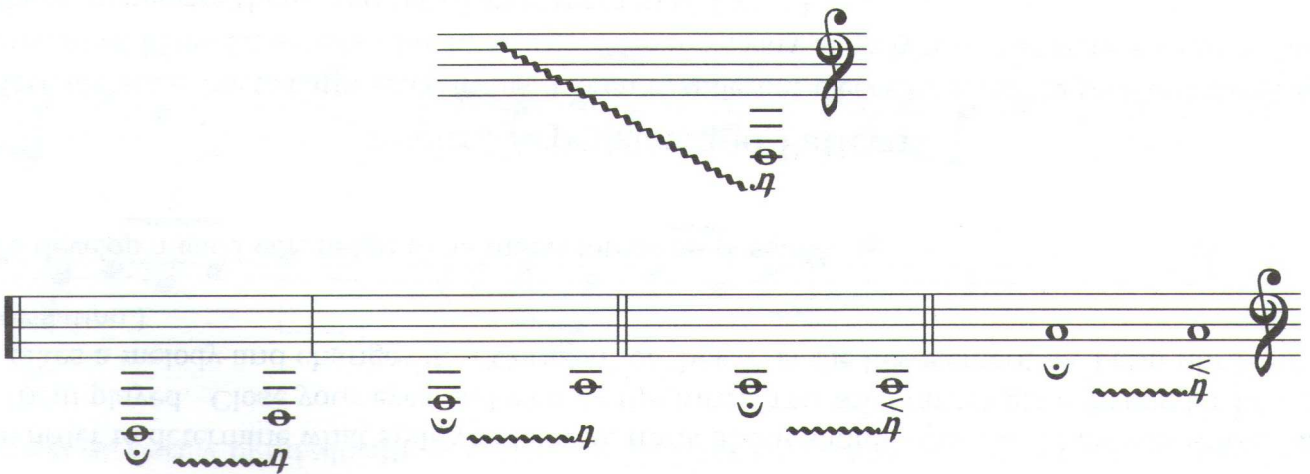
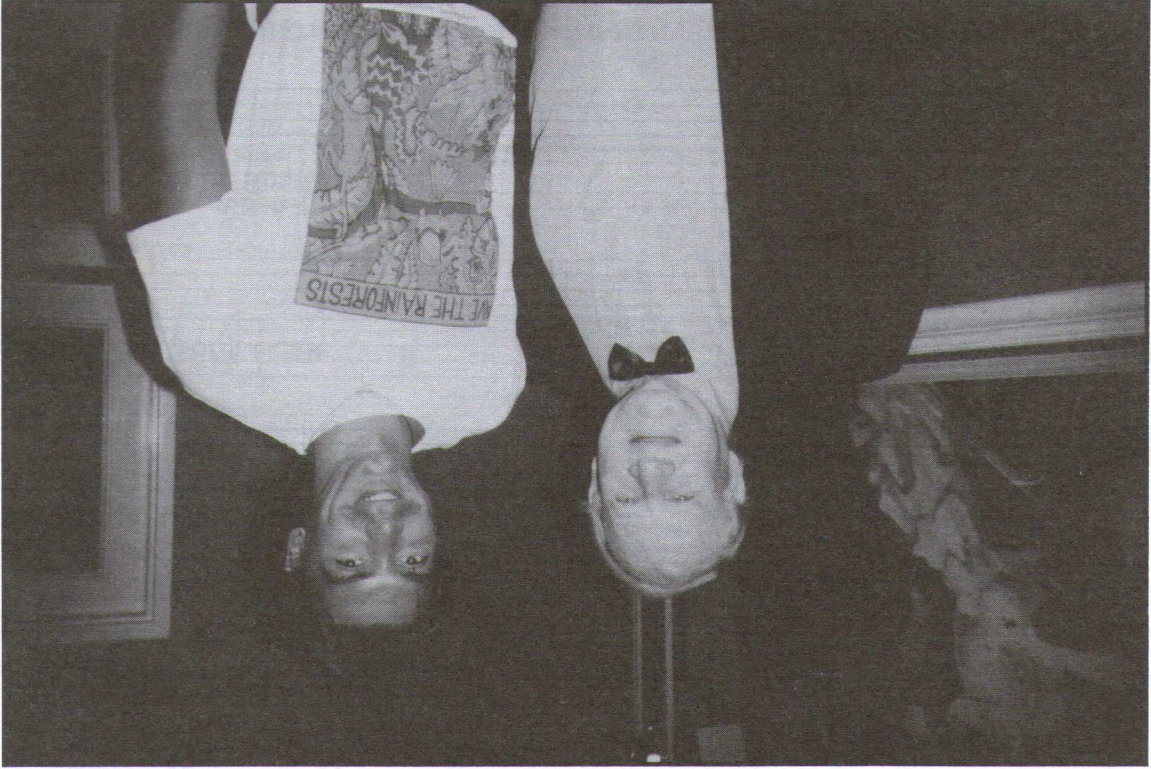
Trills

Trills are another effect. They are also very good to do daily. If you can trill easily on any range and at any speed, chances are you have good breathing, good embouchure and a good positioning of the chin, lips and teeth. The trill should be performed without moving the horn or mouth. The only movement occurs inside the mouth. Occasionally, you will need to shake the horn, but this is only in certain cases.

The trill is technically a very fast alternation between two close notes. Remember, however, to use

Carl Fontana, well-known trombonist who is the master on trills, arpeggios and slurring techniques

Carl Fontana



the air to make the change as opposed to the valves. On high notes, especially in Latin music, the trill is played with the same valve fingering position. In actual practice, you will alternate the valves in many ranges to perform a trill. Make sure the stream of air is sufficient enough to allow a good, stable pitch on both notes of the trill

Chapter Seven

Improvisation

There are many different styles to Latin improvisation. It is always changing. Continue to listen and explore new artists, new geographic areas, new styles of music.

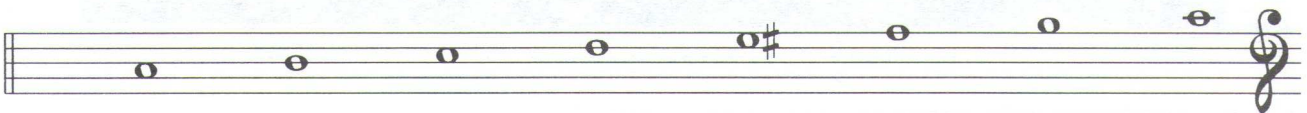
In order to determine what style you lean to, think about simple tunes and how you would like to hear them played. Close your eyes and whistle the tune. You will start to get a feeling for how your style takes a melody and changes it. ("Corazon" or "heart" is the key element for Latin phrasing and improvisation.)

To develop a good ear, listen to as much music as possible.

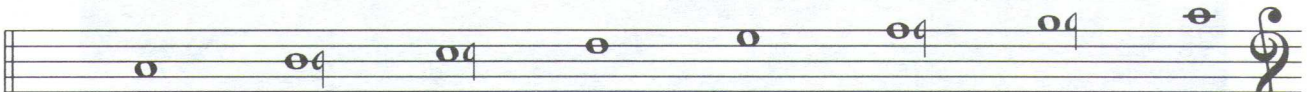
Scales, Arpeggios and Patterns

Here are some basic Latin scale forms. Listen to different pieces of music to pick out these scale patterns. Also, listen for artists who, in solo performance, vary slightly from the scale patterns shown. Play these, memorize them, and try playing them in different keys.

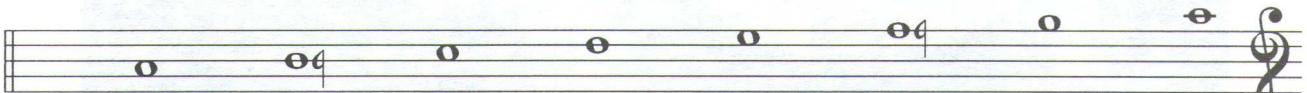
Brazilian Baião Scale



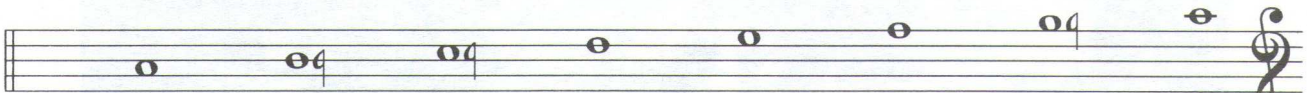
Brazilian Frevo / Afoxê Scale



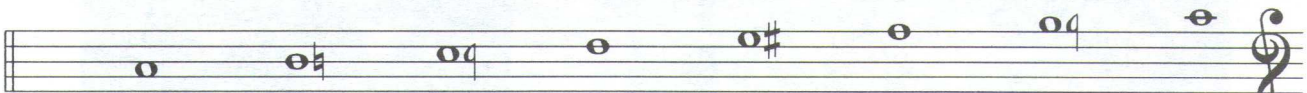
Montuno (Dominant Chord) Scale



Napolitan Song Scale



Arabian Minor Scale



An arpeggio is usually constructed by a succession of sounds. They are normally built on the triad chord -- most frequently the tonic (first note), the modal (third note) and the dominant (fifth note). An arpeggio, however, can be the first, fifth and eighth, as below,



or another assortment of notes. Arpeggios can be a good building block for developing a solo technique. Listen to the example below. The tension relaxes before the new phrase begins.

The rhythm of the arpeggio is also very important. When you practice arpeggios, keep varying the rhythmic values of the different notes. This will help you to automatically build variety in your solo performance.

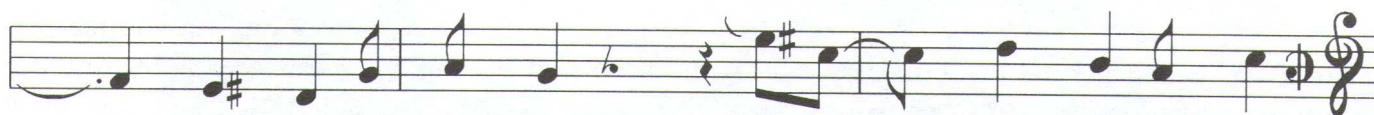


A pattern is a pre-built phrase that works for a certain chord progression. Once you hear a pattern that you like, write it down, memorize it, try playing it by ear in all keys. Next, try altering the pattern melodically and rhythmically so that you can use a pattern to build an increasingly complex solo structure.

In the following example, I will try to play the pattern first and then give examples of elaboration.



Elaboration



The key thing to remember in practicing patterns is to spend a certain amount of time practicing patterns used by great artists such as Coltrane, Miles Davis or whoever, but use the rest of your time to play standard tunes or melodies that you know and try to apply these patterns to those tunes.

Breaks, Phrases and Examples from the Masters

The importance of practicing patterns from the "Masters" is that you will develop a sense of the stylistic techniques and tricks they use to move around and through chord progressions. It will help you develop your own ideas and techniques.

The above points will let you know a little about yourself and what things artistically appeal to you. There are eight originals on the companion CD. All reflect different Latin styles. Listen to them first, try to sing the melodies, feel the spirit in each song. Try playing with the CD. Try to work out optional melody lines and background phrases for each composition.

1. Think clearly about the kinds of music you like. Why do you like these kinds of music? What is about it that appeals to you?
2. Practice composing. Try to put down original progressions and melodies that appeal to you.
3. Think about the places and situations that appeal to you. This will say a lot about your personality.
4. What is your taste in art? What colors appeal to you?

If you want to develop a style in a particular area, you must envelope yourself in that style. Thus, if you want to play fusion, listen to everyone who is accomplished in that style. If you are interested in Latin American music, listen, learn of the culture, make it a part of your lifestyle. Here are some suggestions for developing your style:

Ways to Develop Your Own Style and Creativity

Roberto Loya, trumpet, from "Tierra" Salsa

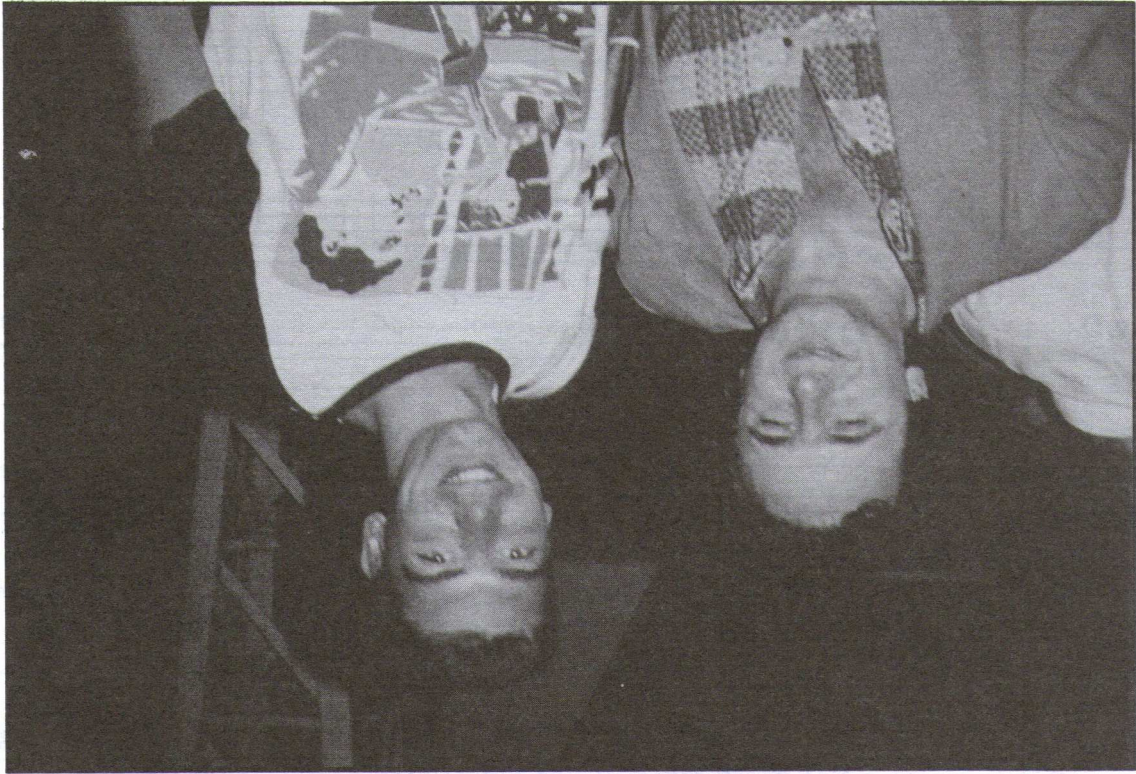
Chet Baker, trumpet, from recording with Rique Pantoja

Claudio Roditi, trumpet, with Paquito d'Rivera

Dizzy Gillespie, trumpet, from "New Faces" album with Brandford Marsalis

Doc Severinsen, trumpet

Claudio Roditi and Gabriel Rosati



TITLE	TRACK	LENGTH	STYLE
1) Hamster Face	15	3:20"	Modern Samba
2) Recuerdo	16	4:13"	Montuno Intro/Cuban Bolero
3) Dreaming Santo Domingo	17	6:00"	Caribbean Limbo/Pop
4) L'Alegría de Peter Bailar	18	4:32"	Salsa/Guaracha
5) Vida de Milongueiros	19	7:38"	Argentinian Tango
6) Jair	20	6:42"	Frevo/Carnaval Samba
7) Tormento	21	5:54"	Bossa Nova
8) Bandidos	22	5:07"	Latin-Rock/Guajira

Chapter Eight Hamster Face

Track #15

by Gabriel Rosati

Concert Pitch

Pop Samba

Play Intro 4 times
last time

F# G-sus4

F# G-sus4

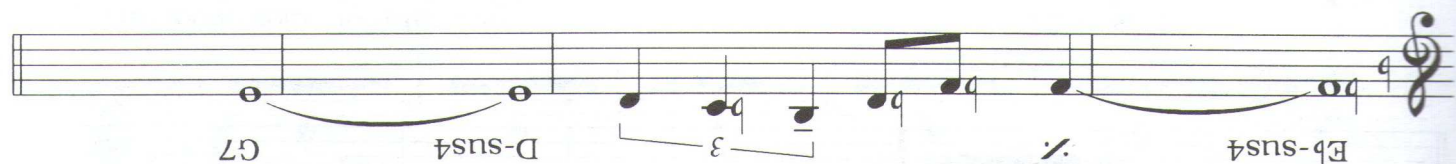
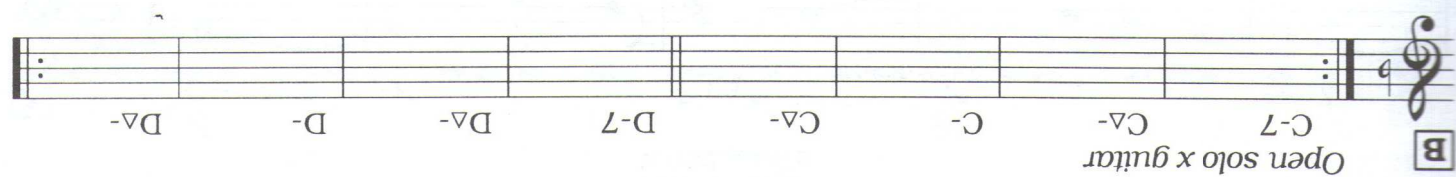
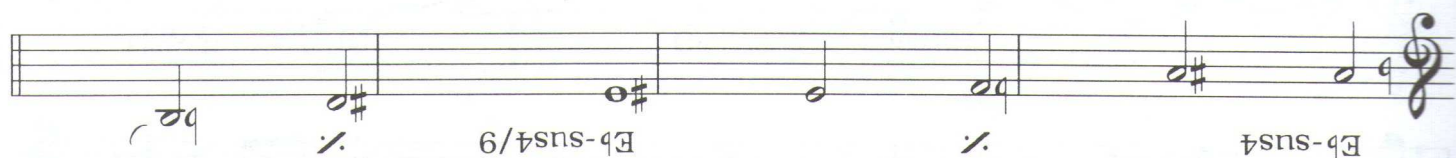
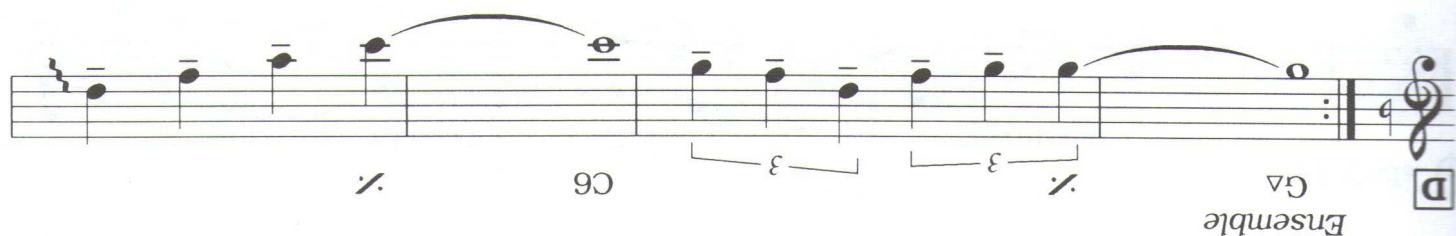
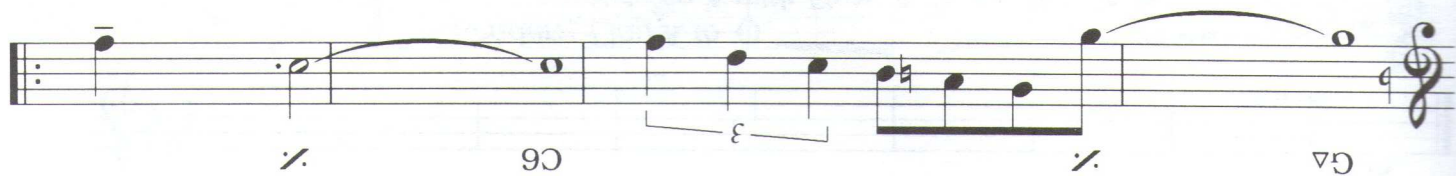
F# Bb

Eb-sus4 D-sus4 G7

F# G-sus4

F# G-sus4

Play Head all the way until **B**, then play **C** ending with open solo at **D**.



Recuerdo

Track #16

by Gabriel Rosati

Concert Pitch

Montuno - Intro
 Piano solo
 Cm
 B°
 Eb sus4
 D°
 Trombone solo Reader solo
 2
 Eb sus4
 D°

Bolero
 Flute solo
 4
 4
 4
 Trombone solo Reader solo
 2
 Eb sus4
 D°
 Wood sticks

A
 Csus4/G
 Fmaj7
 Gm7
 3

C#°
 Am7
 A7
 Cm7
 3
 C°

Bbmaj7
 Ebmaj7
 Dm7

Fm7
 F#maj7
 C°
 Fmsus4
 Bb
 3

To Coda
 Ebmaj7
 Cm
 Gmaj7

Solo trumpet
 Coda
 Cmaj7
 Cm7
 Bm7
 D°
 Amaj7

Reader: Play A to ⊕
 Solo on A with Flute
 Play A to ⊕ again.

Dreaming Santo Domingo

Track # 17

by Gabriel Rosati

Concert Pitch

Percussion Intro
Caribbean feel

Wood sticks 4/4

Triangle 4/4

High hat 4/4

Marimba 4/4

Bass 8

Guitar 8

Steel drums solo 12

Drums pick up 4/4

A F

1. Bb 2. C

2. Bb C

Dm7

Gm7

Am7

Bbmaj7

C7

1. F 2. F

Reader: Play Head from **A** to **D** (Piano solo), then **E**.
B, C Piano solo
B, C Reader solo
D, E, F
E } Steel Drums solo
 Then play all the way from **A** to \oplus

A

Ab Gm(sus4)/7 Ab6/7 Gmaj7/9

⊕ Coda

Bbm9 Bbm9 Bbm9 Bbm9

F

Bbm9 Bbm9 Bbm9 Bbm9

E

Bbm7b12 F#maj7/Eb Bbm7b12 F#maj7/Eb

D

Bbmaj7+9 Abmaj7+9 Bbmaj7+9 Abmaj7+9

C

Cm7 Fm7 Gm7 Cm7

To Coda \oplus

L'Alegria de Poder Bailar

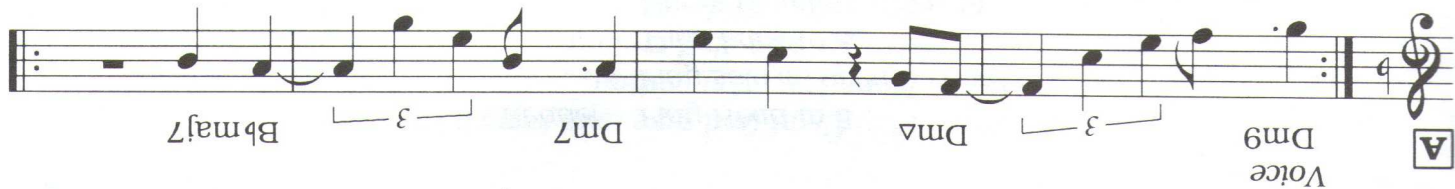
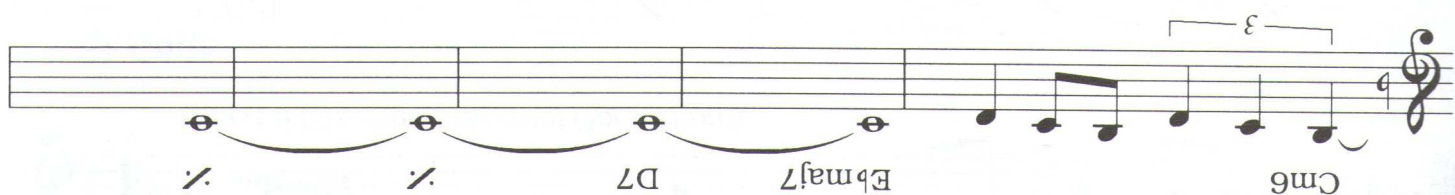
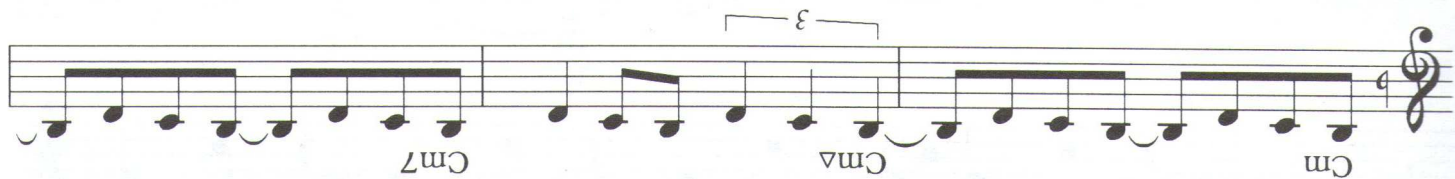
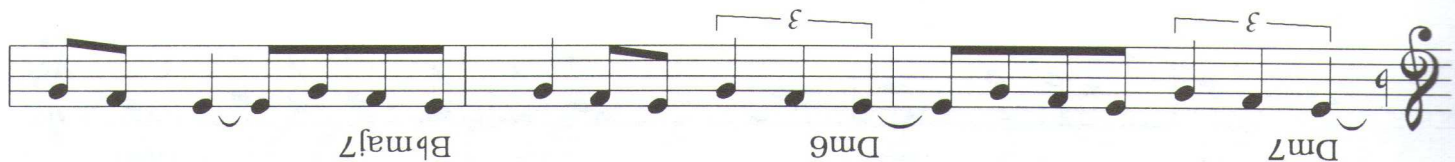
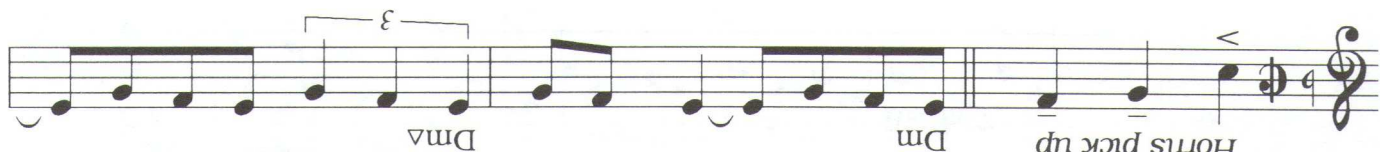
Track #18

Music by Gabriel Rosati
Lyrics by Narciso Montero "Boniato"

Concert Pitch

Intro

Guaracha/Salsa/Tombaito
Horns pick up



by Gabriel Rosati

Tango Argentino

The first staff of the exercise contains the following musical notation from left to right:

- A whole rest.
- A half note F4, with a chord symbol **Fmaj7** below it.
- A half note Bb4, with a chord symbol **Bbm** below it.
- A half note Db5, with a chord symbol **Dbmaj7** below it.

107

Jair

Track #20

by Gabriel Rosati

Concert Pitch

Intro ad libitum
Fast Samba/Freeve

Percussion Drums

Piano

Voice

31

Play 4 times

Reader: Play Head from A to D
 Free solo, open chords on D
 Then back to A, B
 Piano solo on D. Fade

C

F^o E7 Em6

F^o D^o Dm6 D^o Cmaj7+9

Eb^o Cmaj7+9

Bridge: Only percussion

Drums

8 8

D

Bbmaj7/Gm

Cm7/Fm

Pedal: Open chords

Play 10 times

The musical score is written for guitar. It begins with a section labeled 'C' containing a melodic line with chords F^o, E7, and Em6. This is followed by a 'Bridge: Only percussion' section, indicated by a double bar line and the word 'Drums' with a measure of 8. The bridge continues with a melodic line and chords Eb^o, Cmaj7+9, and D^o. The final section, labeled 'D', features a melodic line with chords Bbmaj7/Gm and Cm7/Fm. The score concludes with a 'Pedal: Open chords' section, marked 'Play 10 times'.

Tormento

Track #21

Music by Gabriel Rosati
Lyrics by Izeltia Ferreira Ricardo

Concert Pitch

Intro

Freely

CmΔ+9

Gb5b6

Ebmaj7

Abmaj7+9

F°+11

Gm7+9

F°

Abmaj7

Gb9

Slow Bossanova tempo
Solo guitars

G#maj7

G7

Reader: Play Head after Intro to A
 Guitar solo at A
 Reader solo at B
 Then back, play from the top A
 Harmonica solo from B to the end

B Bridge Am7 Gmaj7 Fmaj7

Play 4 times
 last time only: ♫

Bmaj7 Bb7sus4

Gmaj7 Fmaj7 Gmaj7 Fmaj7

Am7 D7 Abmaj7

Bbm Cm7 Bbm7 Bbm7 Bbm7 Bbm7 Bbm7 Bbm7

A Cm7 Bbm7 Bbm7 Bbm7 Bbm7 Bbm7 Bbm7 Bbm7

Bandidos

Track #22

by Gabriel Rosati

Concert Pitch

Latin-Rock

A Bbmaj7 Am7 Abmaj7 G7

F#maj7 Fmaj7 E7 A9

Chacha/Guajira tempo (♩ = ♩)

Drums

Asus4/6 1. 2.

Piano **8** **Trombones** **Brass** **Guitar solo**

Bm7 E7 C#m7 F#7

Bm7 E7 C#m7 F#7

Bm7 **First tempo (♩ = ♩)** **B**

Reader: Play Head as written.
After **C** play **A** again.
Reader solo on \oplus **Coda (D)**
Piano solo at **B**
Reader solo at **C** and fade out.

Coda Reader solo
Chacha tempo

D

Bm7 E7 C#m7 F#7 Play 4 times

Open chords

Bbmaj7 Bbm7 Cm7 Abmaj7

C

ff

C#maj7 Cm7

Abmaj7

Trumpet solo 16

Amaj7 Abmaj7 Bbm7 Eb7

Playing and Practicing by Heart

1) Develop a Strong Memory. Memorize as many tunes as possible. Try to develop your ability to memorize things you hear at concerts, on the radio. Ideally, you should be able to play back something after hearing it only once. Work on this.

2) Quick musical intelligence. Practice and play along with whatever you can, even if you are just whistling. Always keep in mind the original key of the tune. In your mind, be able to transpose it to other keys.

3) Harmonic Ear Training. It is a good idea to study a chordal instrument like piano, guitar or accordion. This opens up the entire world of harmony, chords, substitutions, bass lines and chord progressions. Experiment with chord progressions and learn to sing improvisations on top of the chordal pattern.

Playing by heart does not mean just to memorize and play back mechanically. It means to put your own self into your interpretation. Spend some time and explore what kind of feelings you get listening to a player like Gato Barbieri or the vocal works of Gilberto Gil or Gaetano Veloso. What is it that makes them so great? What is it that makes their music come alive? What, in particular, speaks to you individually about their music? There is a magic moment when music comes alive. At this point it becomes art. Search for that "magic moment" with everything that you play or write.

The Importance of Playing Other Instruments

Music is a little like a foreign language. Once you become accomplished at several languages, it is pretty easy to learn even more. Much can be gained from playing other instruments. I previously mentioned the advantages of learning a chordal instrument. You may even want to experiment with other brass instruments. Practicing several different instruments gives the mind a break. Switching, for example, from trumpet to guitar alternates the focus from the diaphragm and embouchure to the left and right hand. The mind, instead of thinking of range and melodic phrases, is thinking about chordal structures and patterns.

If you are playing several brass instruments, try the following routine: Start practicing with the trombone, for example, and then switch to the trumpet. This will help loosen your lips because the trombone requires a larger embouchure. If you want to play a saxophone as the second instrument, try the soprano sax. It is more comfortable and uses easier fingering on the high register. It also takes less air. When a trumpet player is tired, switching to trombone can revive the "chops."

As a brass player, if you are playing another instrument such as the trombone or french horn or even the Flugelhorn, think of the following differences:

- 1) The differences of position and technique,
- 2) The differences in tension/grip of your facial muscles,
- 3) The differences of the air column,
- 4) The differences in the positioning of the mouth piece,
- 5) The differences in the harmonic distance found on the instrument,
- 6) The differences about the steps needed to tongue and slur accurately,
- 7) The differences in the keys, note-reading and transpositions, and
- 8) The differences in the approach to range needed for this new instrument.

Chapter Nine

Ear Training and Listening for Soloists

Everyone needs some degree of ear training. The common line is that we all need to hear chords, bass tones, possible substitutions, background lines, melodic improvisations, etc.

I mentioned earlier the practice of solfeggio. Practice "sight-singing" in all seven keys. Also, be familiar with the following time signatures:

4/4	Cut Time	9/8	3/8	12/8	6/8	2/4
-----	----------	-----	-----	------	-----	-----

and become familiar with subdivisions in five and seven.

As a base starting point, take a simple ballad and learn to write down and sing the root chord tone for each measure of the song. (As a trumpet player, try to get away from hearing only the melody.) Then try to hear the other tones which are built upon that root.

Also, when listening to a tune, pay attention to what is happening in the rhythm section. What is the guitar doing? What is the bass line playing? What rhythmic figuration is the pianist performing, etc.? For example, when listening to the song *Dreaming Santo Domingo* on the CD, visualize how many different voices are going on.

I cannot emphasize enough how important it is to listen to singers! Horn players tend to play a lot of licks and quick phrases. A good singer has to bring out the "soul" of the melody. Thus, if you listen to many singers and try to play your horn like a singer would phrase, you will be headed in the right direction.

It is common in central South American and African bands to require the horn players to back up the singing and to do solo singing and dancing!

Basic Discography Specific for Horn Players

Alcione	Almeida, Laurindo & Bud Shank	A Cor do Brasil
Alpert, Herb		Brazilianance Vol. 1
Alvarez, Adalberto		Fandango
America, Orquesta		Adalberto Alvarez Y su Son
Andrade, Leny		America de Ayer, Hoy.
Aragon, Orquesta		No Camino Mas
Armenteros, Alfredo		Luz Neon
Baker, Chet		20 Exitos Vol. 2
Barbieri, Gato		Cogele el Gusto a Cuba
Barbosa, Beto		Chocolate (Cachao's album)
Barretto, Ray		Master Sessions Vol. 1
Bauza, Mario		Rique Pantoja and Chet Baker
Ben, Jorge		Passion and Fire
Blades, Ruben		Para Los Amigos
		Beto Barbosa
		Brazil with Love with Limas Carlos
		Viva Watusi
		Indestructible
		Tanga
		Grandes Sucessos de Jorge Ben
		Buscando America

- Bosco, Joao
 Buarque, Chico
 Cama de Gato
 Canario Y su Grupo
 Carvalho, Beth
 Colon, Willie
 Costa, Gal
 Cruz, Celia
 Cugat, Xavier
 Daniele, Pino
 Deodato, Eumir
 Duke, George
 Elias, Eliana
 Fania, All Stars
 Ferguson, Maynard
 Gandelman, Leo
 Gasca, Luis
 Gil, Gilberto
 with Caetano Veloso
 Gillespie, Dizzy
 Gonzales, Jerry
 Guerra, Juan Luis y 440
 Horta, Toninho
 Jobim, Antonio Carlos
 Kaoma
 Irakere
 Mambo King Motion Picture Soundtrack
 Malo
 Mangione, Chuck
 Maria, Tania
 Mendes, Sergio
 Masekela, Hugh
 Montarroyos, Marcio
 More, Beny
 Nascimento, Milton
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